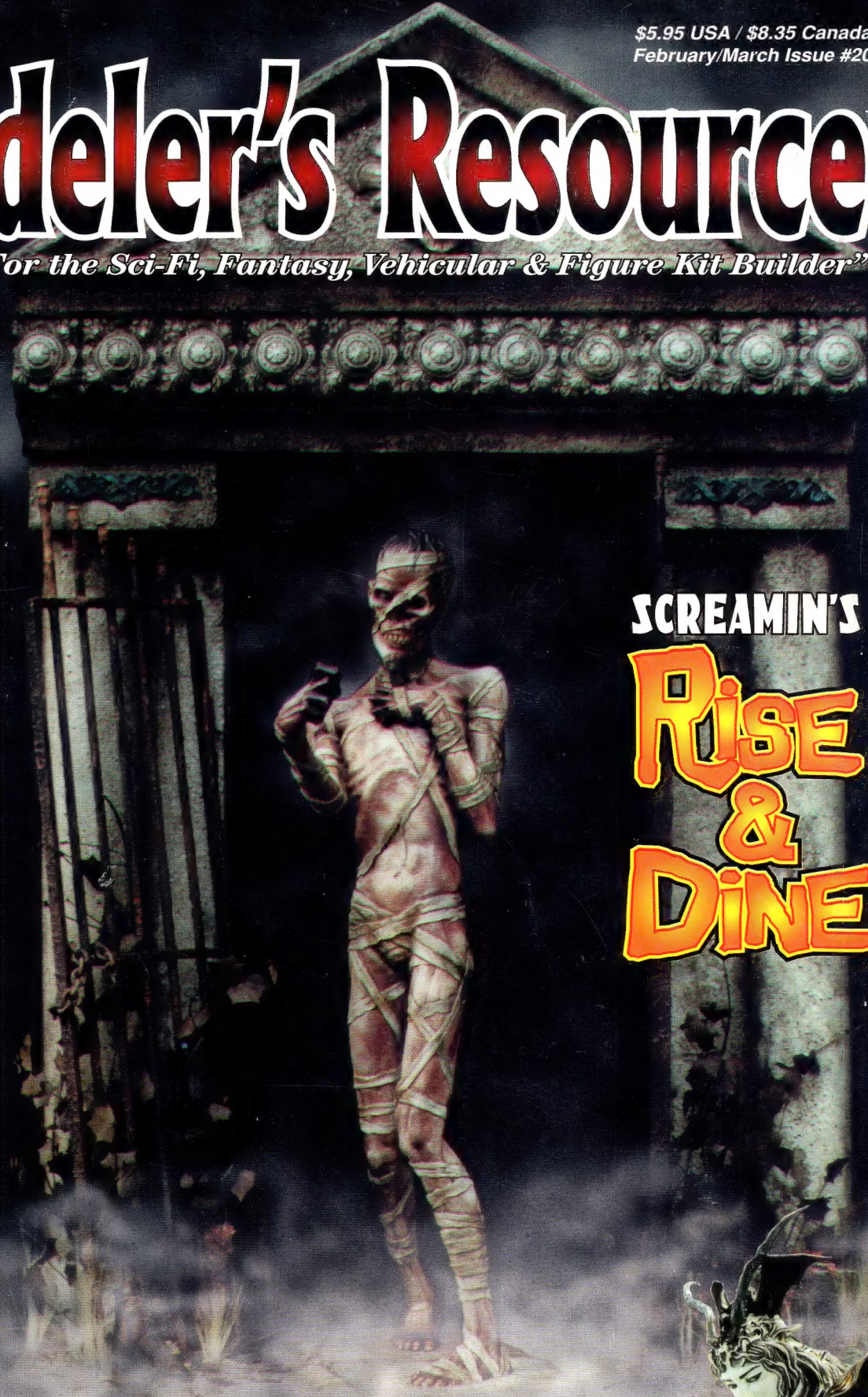
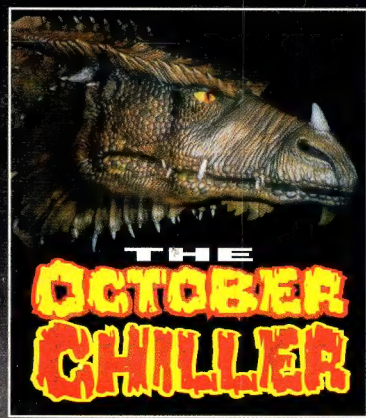
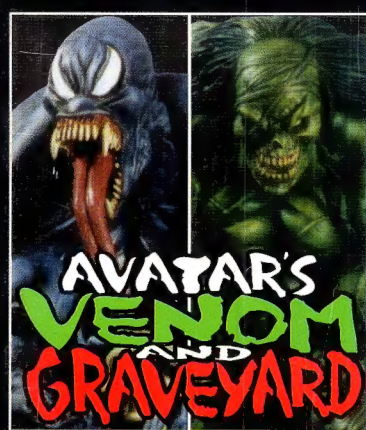
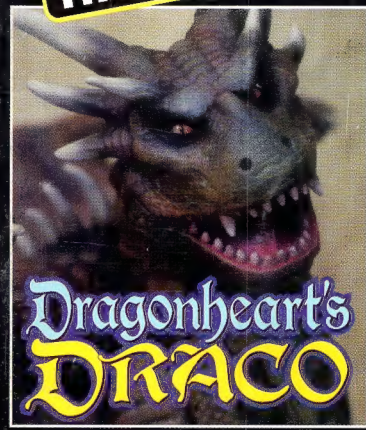


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February/March Issue #20

THIS ISSUE!

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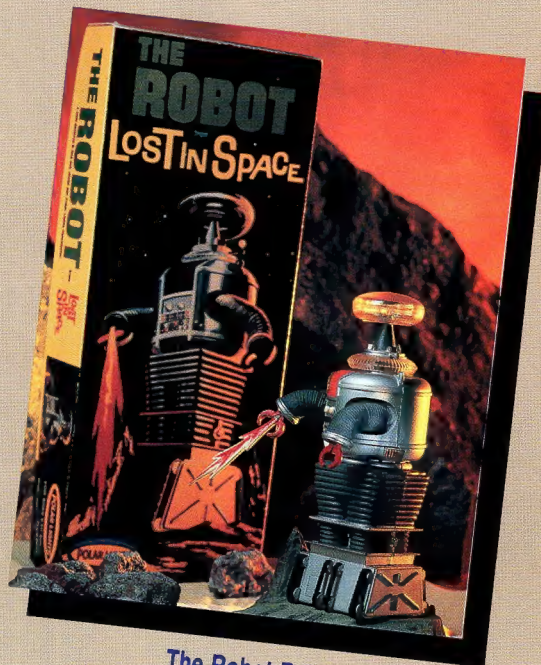
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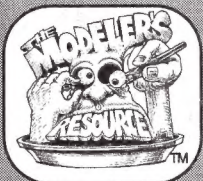
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Our Three-Fold Mission Statement

Our Magazine: Striving to provide you, the hobbyist, with a promptly published, bimonthly magazine that presents the most up-to-date and useful information, for your modeling needs.

Our Customer Service: Continuing to offer prompt, personalized attention to our readers, retailers and advertisers.

Our Products: Providing, high quality, affordably priced items.

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It's All Plastic

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RISE & DINE!

Here's what *Screamin's* got in store for you! Tune in to page 34 to find out what Tom Gilliland did to bring this mummy to life!



Pictured kit built/painted by Tom Gilliland. Photo by Bill Craft © 1998 The Modeler's Resource. All rights reserved.

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Jim goes "behind-the-scenes" with KNB EFX, presented across two issues. This first look focuses in on the company itself and their breakthrough techniques in helping to bring "Spawn" to life. Next issue we learn more about Greg Nicotero, the "N" in KNB.

from the assistant editor

I'm here to speak in favor of diversity. I'm specifically talking about diversity in modeling. It has always seemed like those of us who enjoy Science Fiction, Fantasy and Horror subjects are the bastard children of the modeling industry. Anyway, for as long as there have been plastic models, the things we all love to model have been looked down on by more "serious" modelers. At best, our stuff is seen as a diversion from "real" modeling, at worst it's thought of as just a bunch of crap. Well, in the immortal words of Rodney King, "Ow! That hurts! Stop hitting me! Ow, ow ow ow!"

We recently received a letter from Frank Cahall who wrote about that very subject. Frank wrote, "Yesterday, I finally took some of my figures to my local hobby shop after 10 years of the owner complaining that I never bring in anything to display. While she was telling me how good my Horizon Green Goblin looked, she made a comment that I should go to the IPMS contest in a city close to me. Another man shopping said that he was working in the show and hoped I would not bring (expletive) like this to his contest. When I asked him what he meant by that comment he replied; 'These things you do are not modeling they are just glorified baby toys and that I was just bastardizing his great military model contest.' It gives you pause to think that there are really people out there who are so blind, so prejudiced that they can't see the work and artistry that goes into 'our' models..."

Frank went on to explain that he enjoys building a wide variety of models, including Military Miniatures and he was able to dumb-found that critical creep by showing him some of his Military works. But the whole incident angered Frank so much that he wonders about the future of the hobby when such prejudice exists. He wrote, "What has happened to the hobby? Can it survive if old modelers continue to degrade new young modelers? A teenage boy who loves horror movies and sees a kit from it is in our hobby, he should be treated the same way as any other modeler. To do otherwise means the death of modeling as a whole. If my son is at home doing a kit at least I know where he is. It gives fathers some common ground that is hard to get with a teenager. But why would a young boy continue when he sees his father told that the models he likes to do take no talent or skill and that only someone strange could do something like this?" Frank makes a valid point, but I don't think the future of the hobby is in as dire shape as he might think.

Those other guys should just lay off. Personally, I like being different. I don't want to be part of the mainstream. I'm complimented when people look at my work with that combination of revulsion and curiosity they usually reserve for auto accidents. When I was a kid and had all my stuff--Aurora mon-

sters, posters of Frankenstein and Dracula and any number of skulls, skeletons, rubber bats and spiders--scattered throughout my room, my parents friends would look in and say "I'd be afraid to sleep in there." It gave me that kind of satisfaction you could only get if you were one of the Munsters or a member of the Addams Family. That's the way I like it.

Diversity is good. Variety is good. Divergence from the norm is really good. A little change in your modeling habits could be good for you too. Just because those Military and Auto modeler guys look down their noses at us, that doesn't mean that we should hold them in disdain. Nope, we should look at their work, admire their work and learn from it. It has always been my belief that you don't have to like an author or artist as a person in order to enjoy his work. The work speaks for itself. If it is good, enjoy it for what it is, don't bash the work just because the creator is a creep or the subject isn't your favorite.

Buy Military Modeling magazines and you'll learn figure painting techniques that you never knew existed. You will see assembly methods that will enhance your approach to building your kits. Military Modelers will show you scratchbuilding and sculpting secrets that can easily apply to figure kits. They're constantly converting and changing figures as well. Not only do they change poses, but they completely change sexes and character. They are also regularly molding and casting parts for their projects and they don't keep this stuff a secret. It's all out there for you to absorb.

Check out the Car Modeling publications, besides finding out what "Hemi" means, you'll learn stuff about paint application that works just as well on Science Fiction subjects as it does on a '64 Mustang. There's tons of information on materials and tools that you can use for both figures and vehicles. You might even get some inspiration and take on customizing a car.

Model Railroaders will provide you with tips and techniques that will apply directly to your bases and dioramas. Those guys are known for their fantastic scenery and groundwork. They can teach you how to make mountains out of a can of foam insulation or a tree out of a stick and some sawdust. There are also a lot of detail parts that are intended for Model Railroaders that will look great on a cyborg or robot or in that Terminator diorama you're working on.

Not to sound too extreme, but even the Dollhouse magazines can be useful. Dollhouse builders create scale furniture and miniature rooms that can just as easily be built for a monster as a dolly. Wherever you look, you can find information that can be applied to your favorite aspect of modeling. There is a lot to admire in those other fields and years of experience that all those master model makers are willing to share, take advantage of it.

The thing is, all those guys could learn a thing or two from us as



well, but most of them wear blinders and see only their own narrow interests and wouldn't think of sullying their eyeballs with that monster stuff. If they won't open their worlds, that's their problem. We should take and use as much information as they're willing to give out and apply it to our own efforts. We don't need to be exactly like some of those very anal folks who complain about a Sergeant figure's stripes being a centimeter too low or an aircraft's wingspan being off by five scale inches. However, the last time you built a Godzilla kit, didn't you find yourself wondering just what color his eyes were? Yeah, we all have some of those tendencies and there are modelers in those other fields who admire and build Science Fiction, Fantasy and Horror subjects. But, since we are the "abnormal" ones who revel in weirdness, we should embrace all our brothers in plastic without judgment or contempt. Admire their work, enjoy their work and learn from it. Take all they know and make it yours. Not only will your modeling improve, but you'll feel like a better person for it.

As long as I'm up here on the pulpit urging you to improve your skills by research, let me mention a couple of wonderful books that will enhance your knowledge of the human figure and give you the urge to apply that knowledge to your work. Go to your local book store, check out the art section and look for several books by Burne Hogarth. There are three books I'm aware of and there may be more: *Dynamic Anatomy*, *Dynamic Figure Drawing* and *Dynamic Wrinkles and Folds*. These books will be of particular interest to anyone who's tried his hand at sculpting, but they also contain information that all modelers will find useful. More than any other anatomy or drawing books I've seen, these will give you a simple, clear understanding of how the human body works and how to create realistic folds and wrinkles in clothing. If you're not familiar with Burne Hogarth, he is one of the most esteemed comics artists in the history of the medium. Hogarth is the man responsible for the fantastic Tarzan newspaper strip during the 40s and 50s. You won't find a better teacher or better guidebooks to creating incredible figures. The books are published by Watson/Guptill and sell for around \$20 each. They're an investment you'll be glad you made.

Until Next Time,
Stay Happy!

Jim Bertges
Assist. Editor/Media Liaison

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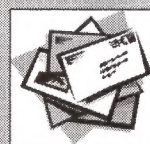
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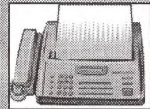
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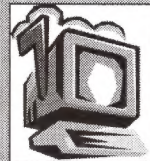
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Kits sent for Review

Sample kits for review are welcome and appreciated. We would prefer to utilize each kit received to its fullest potential. With this in mind, whenever possible, it is our desire to use sample kits as centerpiece in detailed 'how-to' articles, as opposed to doing a simple review.

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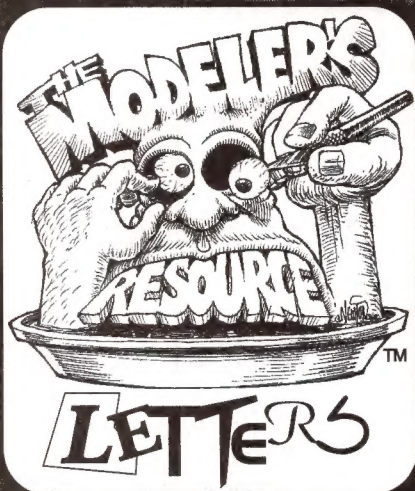
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"Impressed with Customer Service"

Hi Fred,

I thought I'd take a moment and smother you and TMR with praise. I have had a chance to read the back issues you sent me, as well as the latest issue of TMR and I am very pleased. Thanks for a great magazine!

I would also like to mention how impressed I am with your commitment to customer service. Within days of mailing my order for back issues and a subscription, I received an e-mail from you explaining that you received my order and that it would be in the mail the following day (honestly, I was a bit skeptical since my out-of-state check had not yet cleared the bank). A few days later, the issues arrived as promised - not to worry, the checks cleared.)

It should be noted that I mailed orders to AFM and KB on the same day I sent my order to you (8/10/97) and heard nothing until the orders arrived on 9/22/97. This is not meant to belittle the other publishers or their methods. Again, your efforts stand out.

This is probably no great deal, but in an age when it seems that we have come to accept mediocrity as part of our everyday lives, your actions really shine. Service like this is rare and I wanted to let you know that your efforts are appreciated. Thanks again.

Sincerely, Dave Sullivan (e-mail)

Dear Dave,

Thanks for writing. Every company has their own policies. I do what I do not because I have to but because I am constantly reminded of just how bad customer service has gotten in many ways today. It's gotten me quite annoyed. It's not uncommon to go into a large store or call a corporate mail order place, to be given the impression that you are not worth their time. I'm tired of dealing with salespeople who don't know the answer and don't care to find out; operators who are totally disinterested in helping; people who could care less but are very willing to take your money. Sometimes, it's difficult to go 'above and beyond' but no one *has* to buy my magazine or model(s) or anything else we sell. I really appreciate it when they do.

"GEOmetric!"

GEOmetric gave me the finger and I want to thank them publicly for it! I am a new TMR reader and still very new to figure modeling in general. I purchased GEO's Alien Warrior as my second kit to build and, in my excitement to get started on it, overlooked the fact that the kit was missing one of the alien's finger pieces. (I actually counted #9 as both 9 and 6.) Anyway, once I discovered my mistake, I decided that it couldn't hurt to e-mail GEO, explain my situation and ask for a replacement finger.

I was pleasantly surprised when they returned my e-mail request and said that a replacement would be on the way. I just wanted to give a big thanks to this talented company for taking the time and

expense to take care of a beginning modeler. You can bet that I'll be a repeat customer for them well into the future.

Ed Aborn, Tampa, FL (e-mail)

Dear Ed,

There you go! Another company that goes above and beyond. Excellent. I'm sure they'll be glad to know that they've got a customer for a long time to come.

"I was totally Shocked!"

Dear Fred,

The Sitting Pretty kit arrived today and I was totally shocked! First, it arrived TODAY (and I ordered it on Friday), but it arrived without damage. GREAT JOB!

When I opened it, I was happily surprised by the part quality. You did a great job with the mold and parts. First rate! The nipples seem a bit large, however that is so minor (and fixable with a file) that it seems totally trivial.

On a plus side, she does look like my wife, plus she has agreed to be the "paint model." One nice part of marrying a native Texan. After further talks with the better half, she will be donating some blonde hair for the model...should make it a bit more realistic.

Just again...great kit, excellent shipping...everything first rate. Looking forward to your next kit.

Regards, Mike Gronick, (e-mail)

Dear Mike,

That's one way to get the wife involved in modeling! John purposely made the nipples slightly larger so that they wouldn't "disappear" in the molding process. Mark has corrected the situation and they are now normal size.

"Knocked Out"

Dear Fred,

Thank you so much for the quick delivery of the Sitting Pretty kit and also the...copy of your excellent publication - I enjoyed both very much. I was especially knocked out by how beautiful the kit is. It is truly a work of art and I was very impressed with how informative your magazine is. I'm sure much of the credit and praise should go to Silvia DeRuvo (who I understand was the model and inspiration for the kit). Beyond having the most perfect body I've ever "seen", you can tell Silvia is really quite a sweetheart. Just the nice handwritten and signed note on my receipt proves it. And when I found out she was the model, it really made my day! You must be very proud and I hope there are some more kits of poses by Silvia lined up for the future.

Thank you for the excellent quality.
Ron Lavalle, Hawthorne, CA

Dear Ron,

Glad you like the kit. Silvia appreciates your compliments and so do I. I'd have to agree with you on all counts regarding Silvia and not just because I'm her husband.

Hadn't thought too much about future kits of Silvia, but you never know. If she's up for another pose and the demand is there, it certainly could happen. Thanks again for writing, Ron.

"AWESOME!"

Hi Folks!

I just received the newest issue of your magazine (along with the last two issues) and one thing I can say is...AWESOME! Each issue was packed with kit building and painting information that I can use to help perfect my own model projects.

I love the articles on Wonderfest and MMP4. Now I can't wait 'till May for Wonderfest '98. I'm new to the figure modeling hobby and I'm anxious to attend this "figure modeler's heaven."

Just one question. Does the Best of Modeler's Resource come with my subscription? If not, sign me up for one!

Thanks! And keep up the good work!

Jeff Enevoldsen
Dayton, OH

Dear Jeff,

Thanks much for taking the time to write. We're very glad that the articles within the magazine are useful to you. We're doing our job if that's the case.

As far as our upcoming "Best of", no, that issue is not included with a regular subscription price, but we'll add your name to our growing list. That particular issue will be a limited run edition that will be offered through our distributors and to our subscribers. We will probably only publish a few more than we have orders for and when they're gone, they're gone.

(Editor's Note: The following letter is a compilation of two separate letters we received from this person.)

"Thanks for the Colour"

Hi Modeler's Resource People-

I would like to order one copy of each of back issues 15 and 16. Enclosed please find a check for \$16.00 to cover all costs.

Thank you very much for the colour pics of Chuck Davenport's Trooper/Windslasher diorama in issue 19. Much appreciated!! Please don't let these folks with military modeling backgrounds get away. They have so many ideas that the rest of us really NEED because their experience is so diverse.

ALSO!! any articles on photography as per the hobby would be greatly welcomed!! Photography is how some of us show our models...that way, our builds need never leave home.)

I would also like to request that Tom Gilliland's review of Sideshow's "Gallows" from issue 17 be included in your 1998 "Best of" issue, because too many pics of this model printed on glossy stock would still not be enough!

...One more thing...in these "Craftbeast" articles, I keep reading references to transparent paints by Golden. WHERE does he get these paints? Where?! Please...

I really look forward to receiving your mag. It's always filled with really diverse yet interesting stuff. It makes my day.

Thank you, W. Garner
Wilmer, AL

Dear W.

Thanks for the order for the back issues and we were glad to be able to put Chuck's article in color. We had numerous requests for that and it made perfect sense to do so.

As far as which articles will go into the "Best of" volume we're planning and which will be in color, we're a long way from deciding that. The opinions of our readers definitely count though, so we would like to hear from as many of you as would care to write in regarding what you would like to see in that limited edition issue. It will contain many previous articles and totally new ones.

Also, I'd like to suggest to our readers who may be interested in obtaining Golden Paints that they contact the company and find out where in their area these paints may be purchased. The telephone number is: 607.847.6154.

~Letters to the Editor~

We appreciate your comments to us and we welcome every letter, fax and e-mail. All letters become the property of *The Modeler's Resource* (and cannot be returned) and are subject to editing and condensation. Correspondence that is not signed, will not be printed.

If you do not want any or all of your letter published, please indicate this somewhere in your letter. Thank you.

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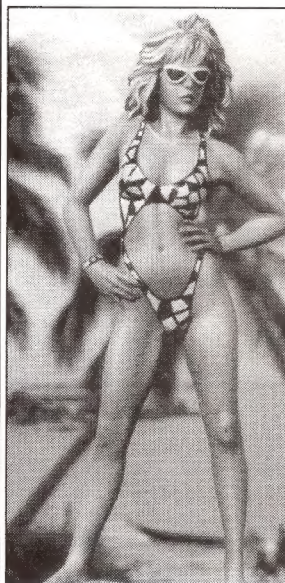
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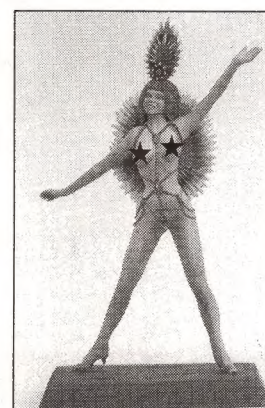
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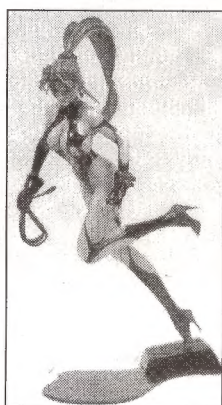
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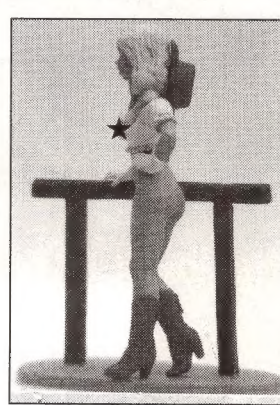
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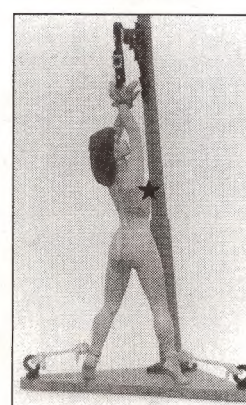
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Down the Pipeline

Movies-to-Models: What We Might See in Kit Form

by Jim Bertges

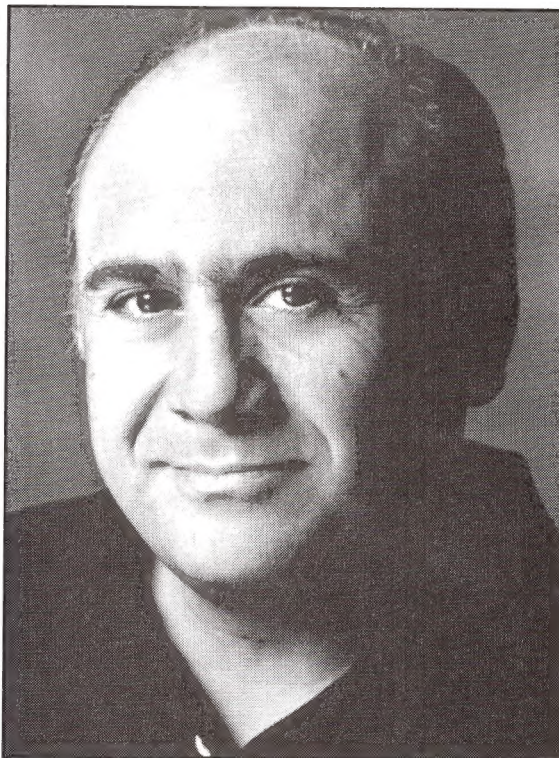


Hollywood still works. There's lots of stuff to report on this time and it all sounds really interesting. The only problem is that much of it sounds interesting until it gets up on that big screen and then it falls short. However, that doesn't stop those guys and gals in Tinseltown from trying over and over again. Occasionally, they even get it right.

The Crow flies again! Under the direction of rocker Rob Zombie, the third installment of the Crow series, **The Crow: 2037** is ready to take flight. Also scripted by Zombie, the leader of the group White Zombie, the new installment calls upon the mythos of the Crow, but uses all new characters. The story begins in 2010 when a young boy and his mother are killed by a Satanic Priest on Halloween. The boy is resurrected a year later as the Crow and grows up to become a bounty hunter in twenty-seven years. His life heads toward a confrontation with his now all-powerful killer, even though he is unaware of his own past. It has been reported that the story will not concentrate on the themes of vengeance like the previous two films, but have more of a "classic horror style." No casting has been set yet.

Danny DeVito is talking with Universal to direct and star in **Mystery Men**, a super hero comedy about a group of super guys with second rate powers. The varied powers of the group include one guy who's skilled in the use of forks, another who has special talents with shovels and a guy who can use his anger as a super power. **Mystery Men** is a co-production between Dark Horse Entertainment and Universal. The script was written by Neil Cuthbert who wrote the Halloween comedy "Hocus Pocus."

Adrian Paul, star of the syndicated TV series version of **Highlander**, has signed with Dimension films to star in the fourth big screen tale of the immortal **Duncan McLeod**. Dimension hopes that Paul will invigorate the film series in the way he made the TV series a success. The original star,



Danny DeVito (top) & Lawrence Fishburne

Christopher Lambert is also expected to be a part of the film. The new film is being scripted by Eric Bernt and produced by Bill Panzer and Peter Davis, who created the original concept.

Good news for dinosaur lovers. The BBC and The Discovery Channel are partnering in a natural history style, six part series on the life of dinosaurs. They plan to create the dinos through digital animation and show how scientists believe they actually lived. The budget for each half-hour episode is a planned \$1.6 million, so we may be seeing some pretty realistic and interesting dinosaur footage.

What do Arnold Schwarzenegger, Charlton Heston and Vincent Price have in common? Well, if plans proceed, they will all have starred in a film version of Richard Matheson's classic novel, **I Am Legend**. Arnold is considering teaming with Director Ridley Scott, who brought us **Alien**, **Blade Runner**, **Thelma and Louise** and a few other notable films, to film the classic end of the world saga. In the story, the world's population is transformed into daylight shunning vampires by a horrible virus. Our hero, seemingly the last normal human, spends his time trying to eradicate the mutated populace. The story was previously filmed as **The Last Man On Earth** with Vincent Price and as **The Omega Man** with Charlton Heston.

Working Title Films is gearing up to revive Gerry Anderson's **Thunderbirds** for the big screen. The company is setting up an in house special effects company to provide the effects for the live-action feature. The script is currently being rewritten and shooting is expected to begin next summer. The producers expect to take about 18 months to complete shooting and plan a 1999 release date.

In typical Hollywood fashion where you can't sell something unless it's kind of like something else, MGM has purchased a script called **Witch Hunt** which is described as "in the vein of **Men In Black**, but with witches."

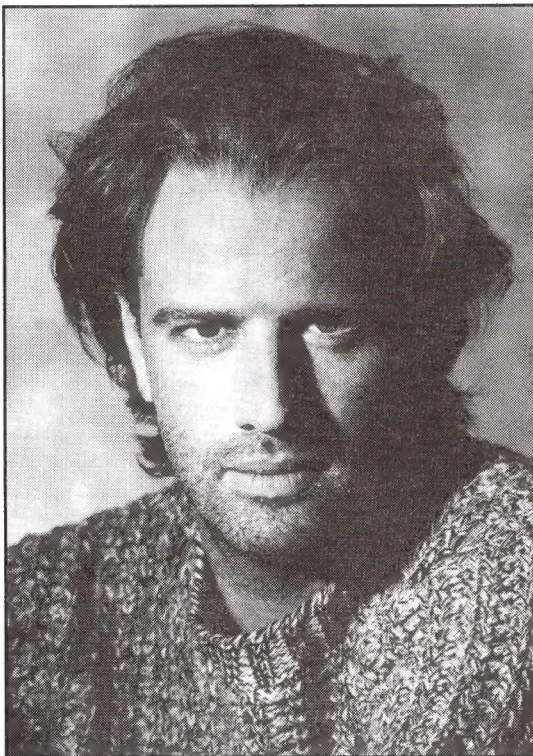
Written by Cinco Paul, the story involves twelve supermodels who are witches and plan to take over the world. A fashion photographer, a good witch and a witch hunter are out to stop them. Does that sound like *Men In Black* to you?

Watch out, Chucky's back. Universal is preparing the fourth Child's Play movie, **Bride of Chucky** with the series creator Don Mancini set to write and executive produce the picture. The story involves Chucky and his plastic paramour, Tiffany, traveling across country with a pair of runaway teenagers. Unknown to the kids the two killer dolls are leaving a trail of bodies behind them. The film makers describe it as "natural born killer dolls."

The folks at Threshold Entertainment are going to be busy. The company that brought us the two *Mortal Kombat* movies has acquired the rights to Ben Bova's **Mars** which they plan to produce as an ultra-realistic TV series as well as spinning elements off into CD-ROMs, 3-D animated TV series and a 3-D animated feature. Producer Larry Katanoff says, "This is not a bug-eyed space creatures in the year 3226, this is what it's going to be like 30 years from now when you really go to Mars." Threshold is also working on several other projects as well. **Beowulf**, based on the epic poem and starring Christopher Lambert was set to start production in September. Threshold also has the rights to the CD-ROM games 7th Guest, 11th Hour and Zork which they plan to develop for a variety of media.

Don't hold your breath, but Universal is trying to start up **The Mummy** again. They've hired Stephen Sommers, writer/director of Rudyard Kipling's *The Jungle Book*, to rewrite and direct an updated version of Boris Karloff's 1932 tale of Im Ho Tep and his resurrection after being pretty dead for 3700 years. This comes after several false starts by the likes of Mick Garris, John Sayles, George Romero and Joe Dante to get the project going. If you're a Mummy fan, keep your fingers crossed, this time it might just make it to the screen.

Speaking of George Romero, he is now working on a new project for Phase 1 Productions called **Chain Letter**. The story involves three teenagers battling supernatural forces to save their town and their own lives. Romero is currently working on a new draft of the screenplay which was originally written by Gene Quintano who wrote *Operation Dumbo Drop*. Jim Henson Pictures has



acquired Neil Gaiman's **Neverwhere**. The film will be produced by Denise DiNovi and directed by Jesse Dylan. Dylan, who is the son of Bob Dylan, has previously directed hundreds of music videos and commercials. The story involves a businessman caught up in the London underworld and finds his life erased after he helps a mysterious girl. Henson production executives describe the film as "...creepy and chilling and really entertaining with monsters, heroes and angels."

Photography is scheduled to start in Australia this January on **Matrix** starring Keanu Reeves, Laurence Fishburne and Carrie-Anne Moss. The story involves a man who must fight back against a computer controlled world when he discovers he's not living in 1997 as he believes, but he's actually a captive of computers in the 21st Century. Fishburne who recently starred in "Event Horizon" will play Morpheus, leader of the

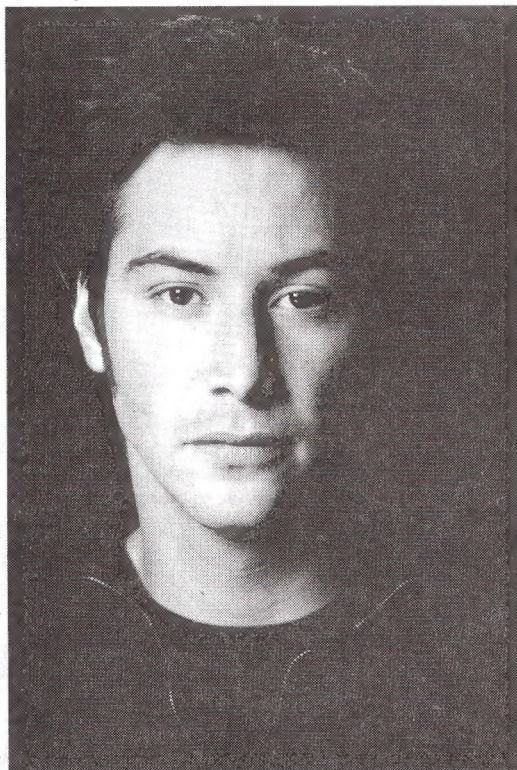
underground computer rebels. Moss who is currently in the syndicated "F/X" series, co-stars as Reeves' love interest, Trinity. She underwent four months of martial arts training for the role.

Star Wars: Untitled Prequel started production in Italy and England in June. Some guy named George Lucas is directing.

And now, before I fade into the darkness in search of

further obscure and titillating information, here are some interesting web sites you can visit and get some info of your own. **Alien Resurrection** (www.alien4.com), **Godzilla** (www.godzilla.com), **Lost In Space** (www.dangerwillrobinson.com), **Tomorrow Never Dies** (www.tomorrowneverdies.com), **Universal's Online Horror Channel** (www.universalstudios.com/horror), **The Bruce Campbell International Fan Club** (www.bccentral.com) this site is run by Bruce himself (he's the guy who played Ash in the *Evil Dead* Movies and *Briscoe County Jr.*, and that thief guy in *Hercules*). These all come from a recent web site directory in the *Hollywood Reporter*. Have fun checking them out, but don't stay up too late, you've got models to build.

"Blade" Update: New Line has moved the release date of their Vampire hunting epic, **Blade** starring Wesley Snipes from February to August 7. This could indicate the company's confidence in the picture since they are sliding it into the busy summer schedule.



Christopher Lambert (top) & Keanu Reeves

Until Next Time, Stay Happy!

The Boston Monster Modelfest

by Fred & Silvia DeRuvo



This past September 13th, Silvia and I could be found on a plane heading toward the east coast to attend the Boston Monster Modelfest and the 10th Anniversary of Hellraiser. A number of the Cenobites were on hand to join in the festivities.

Attendance could've been better, but we found that meeting subscribers (both past and new) is the main benefit of attending these functions.

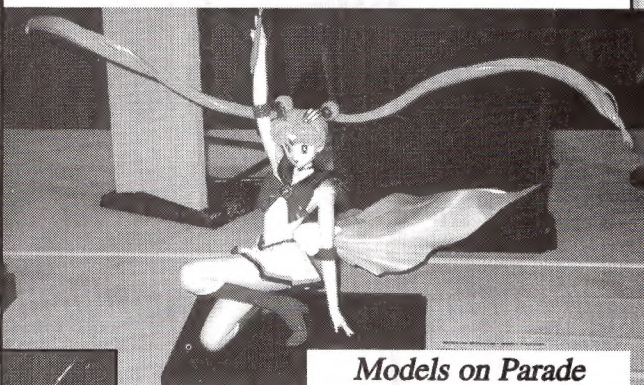
The model contest was very nice as were seminars by the luminaries in the field; David Fisher and Mike Hill among them. There was even a Q & A period for the fans of Hellraiser, presented by Pinhead, Chatterer and Butterball. Interesting stuff.

There was also a *Make-it, Take-it* section where kids could jump right in and put together models provided by Revell-Monogram. Many took advantage of this and seemed to enjoy it.

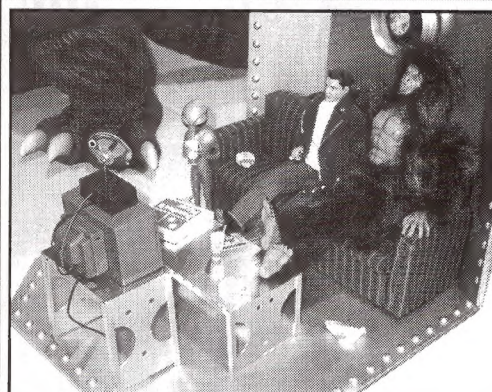
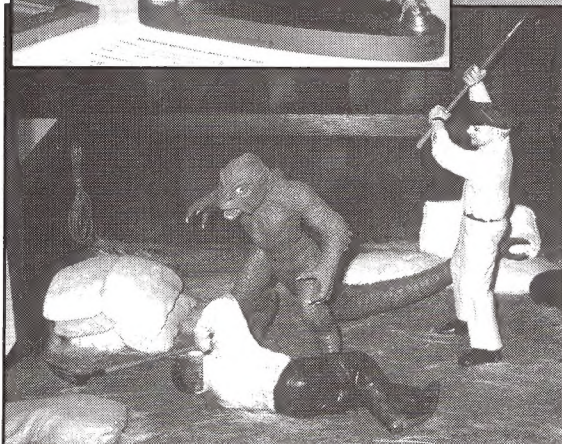
As with all shows of this nature, it's one thing to talk about it, but rather than drone on (sorry Andrew), I'll let the pictures tell you the story. Enjoy! I understand that this was the last show for the Boston area. Future shows, for the time being will be held in Orlando, Florida.



Above: Dino display; Below: Make-it/Take-it

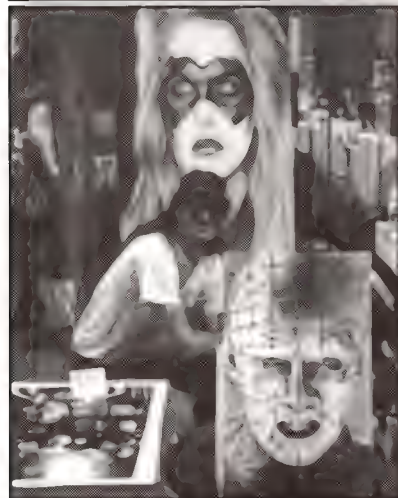


Models on Parade

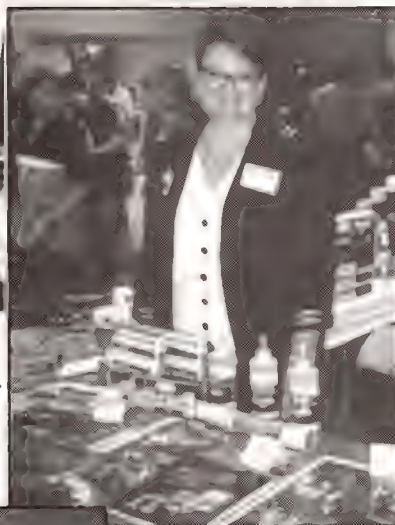




Above: More models; Below: The people that make the event.



Left: Jeff Pittarelli with finished Pinhead portrait; Right: Jan Myers of Badger; Far Right: Wayne the Dane Hansen; Below right: Paul Gill w/his Predator VS Alien



Above Clockwise: The Award Winners; Right: Cenobites get ready to massacre their cake; Q & A experience with Butterball, Pinhead and Chatterer; Scott Kelley, Mike Hill, Fred DeRuvo & Paul Gill.



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Yamato Ship Set	\$70	STINGRAY	
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Honzon Mach V	\$70	Terror Fish 1/2	
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Voyager Kazon Torpedo	\$18		
Voyager Kazon Ship	\$20		

NEW!!

Saucer - new design with base

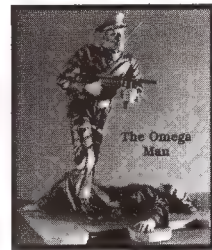


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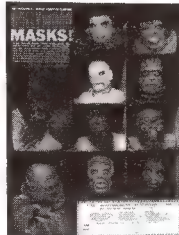
The Professional (Japan)	CFP
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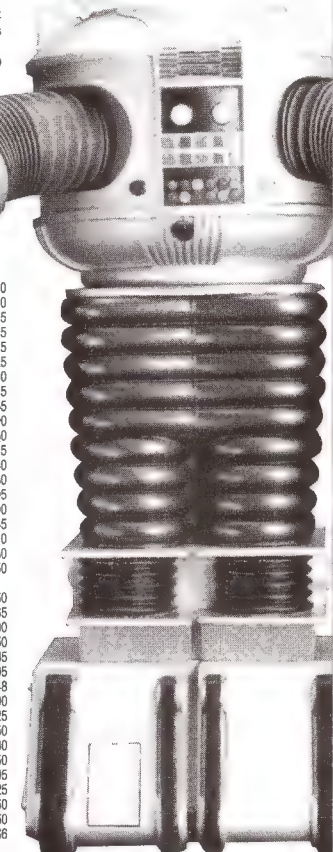
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Janus Man of 1000 faces	CFP
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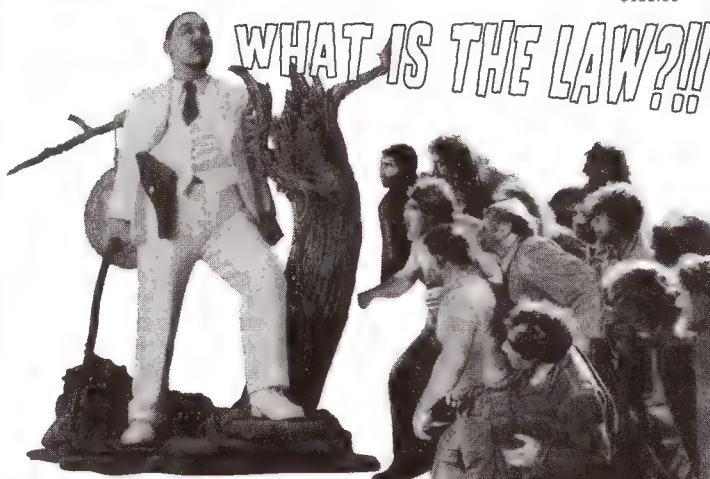
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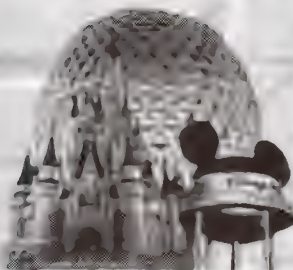
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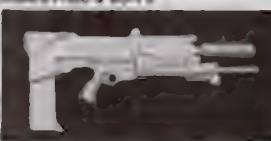


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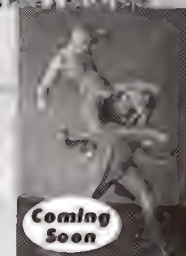
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with Andrew "Mad Dog" Hall

Photos by Dave "Flash" Trelfer

To mark the fifth birthday of **The Film & TV Model Club**, we decided to hold our own model show in the historic city of York, the show to take place on November 1st. As this was our first show and I believe the first national show dedicated only to kits from our sphere of the model hobby, it was always going to be a case of fingers crossed and hope folk bring kits to the show. I need not have worried.

As well as the show, which does sound loads better than "competition", we had two role play games, one a 3D Star Trek space battle run by Garry Guy and the other based upon a Citadel Miniatures plot which consisted of a horde of "nasties" attacking the Drone HQ. This was done on a 3D board consisting of rooms, corridors, etc. and was run by Neil Ord. We had an auction on the afternoon which was presided over by the Ballard Tribe; Dave, Caroline, Chris plus some help from Gary Stratmann.

Our club table had a few FTVMC exclusive kits on sale; 1:16 Colonial Marine by Ian Lawrence and the "V" bust sculpted by Jason Brookes. Jacqui Edge and Mrs. Boss (Kathleen Hall) ran this and the raffle.

We were lucky enough to be joined by top female figure painter, Allan Topliss whom we pushed into a small, but lit corner where he was to spend the rest of the day showing Dronettes his considerable skills. Everyone who spent some time with him remarked upon how impressed and inspired they were with Allan's skills.

The Star Wars Emporium were in attendance showing off their new, huge, *Game Over* Aliens diorama, approximately £135.00, not including p&p. The photo shows SWE owner Gary Moxon with the kit and if you look to the left you can see their upcoming, *Snake Dancer* from the movie *From Dusk Til Dawn*. Also on display was the new Steve McQueen figure from *The Great Escape*. Both should be available as you read this.

I am happy to report that both the quantity of kits and quality within the show were staggering. There were over 170 kits/models on show ranging from 25mm up to a 1:1 scale *Yoda*. Judging was always going to be hard and unlike most model shows, our judges would be our members rather than a panel. Andrew Joyce was the organiser of our show and I'd like to thank him, on behalf of myself and the members, for the time and effort he put into this. From all of the entrants we only had three pairs of kits, all the others were different but this did not make judging any easier. We had eleven categories with another three "Best of" and a special "Best in Show." The categories and winners were as follows:

After the above were presented with certificates it was down to the nitty gritty and the "Best of's". Each winner received a silver Dr. One Award, the club's logo, sculpted by Jason Brookes and a £25.00 voucher to spend at SWE.

AWARDS	Humanoid Figure:	Cyber-Ninja by John Guiver
	Scratchbuilt Hardware:	Vorlon Transport by Richard Kilby
	Scratchbuilt Figure:	Judge Dredd by Kevin Goldsmith
	Alien:	Alien Queen by Jason Andrews
	Monster:	T-Rex by John Guiver
	Photo Album:	Dave Daines
	Predator:	Pred 2 by Dave Trelfer
	Hardware Item:	ED 209 by Mick Edge
	Figures Under 3" Tall:	Dastardly & Muttley by John Guiver
	Diorama:	Talos by Andrew Hall
AWARDS	Very Odd (plaques, busts):	Urko Bust by Dave Ballard
	Best Hardware Item in Show:	Mick Edge and his ED209
	Best Figure in Show:	John Guiver and his Cyber Ninja
	Best Diorama in Show:	Andrew Hall for the Talos
	Best in Show:	Aliens VS Predator Display by Dave Daines

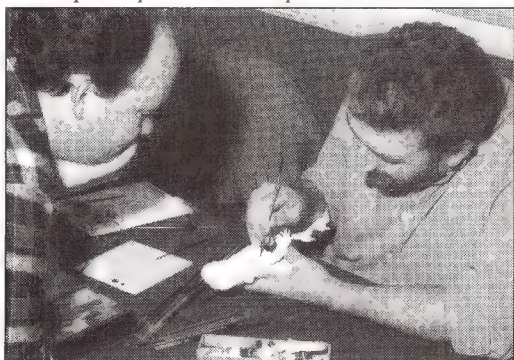
By now, you could smell the excitement as the Best in Show was to be announced, the winner was to be awarded our first Gold Dr. One plus a £50.00 voucher to spend with SWE.

The weekend was a huge success and one we will repeat in 1999 only this time it will be a bigger event with more things to do...the world has been warned! There were some truly inspirational models on show and this report does not do the event justice. The best part of the whole show was that nobody 'slagged' anyone's work off. Thanks to Fred for allowing the world to see that the UK modelling world is alive and well. Thanks too to Dave "Flash" Trelfer who took these photographs. The next "Pond" article will be back to what I'll try and call 'normal.'

May Your Glue Tube Never Harden,

Andrew "Mad Dog" Hall
172 High Hope Street • Crook • County Durham DL15 9JA • England

From Left: Allan Topliss at work; Allan's Vampirella; Spaceship entries. All ships are scratch built!



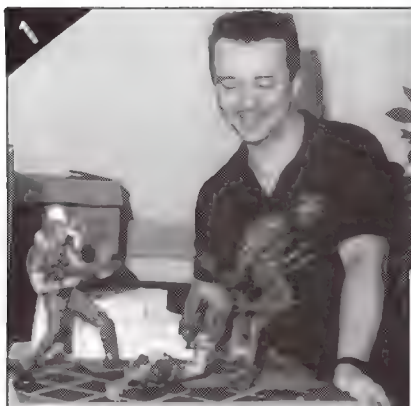
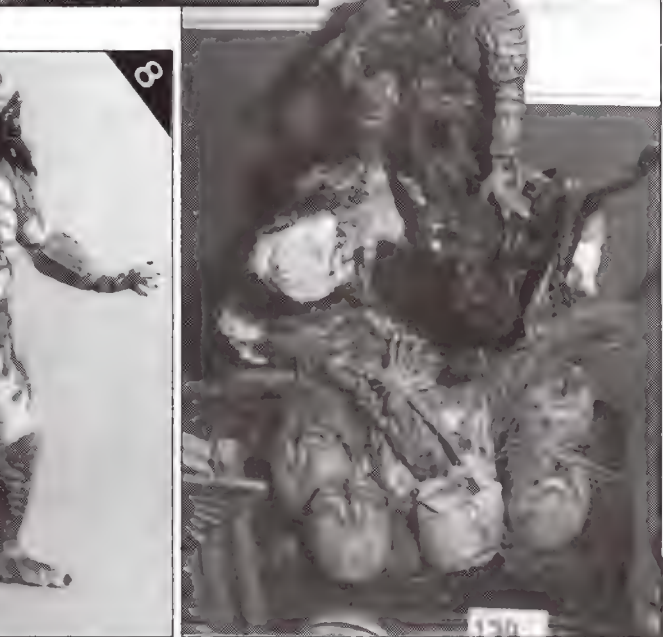
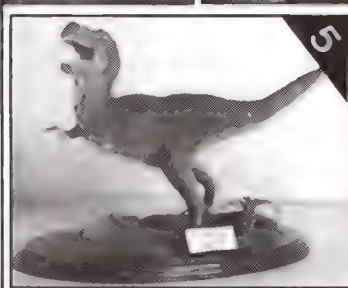


Photo 1: SWE's "Game Over"; 2: Gary Stratmann (L) and Dave Ballard running the auction; 3: Dave Daines collects his Gold Dr. One for his Best of Show "Aliens VS Predator."



- 4: Talos Diorama by Andrew Hall
- 5: T-rex by John Guiver
- 6: Cyber Ninja by John Guiver
- 7: Judge Dredd by Kevin Goldsmith (Scratch/Conversion)
- 8: Winning Predator by Dave Trelfer
- 9: Aliens VS Predator - Best in Show by Dave Daines
- 10: Alien Class - Jason Andrews
- 11: Various Items on Show
- 12: Vorlon Transport by Richard Kilby (at rear with open wings)
- 13: Best Hardware in Show & Hardware Item ED 209 by Mick Edge
- 14: Urko Bust by Dave Ballard





*It moves as a mere shadow within a dream,
swift, silent, precise....*

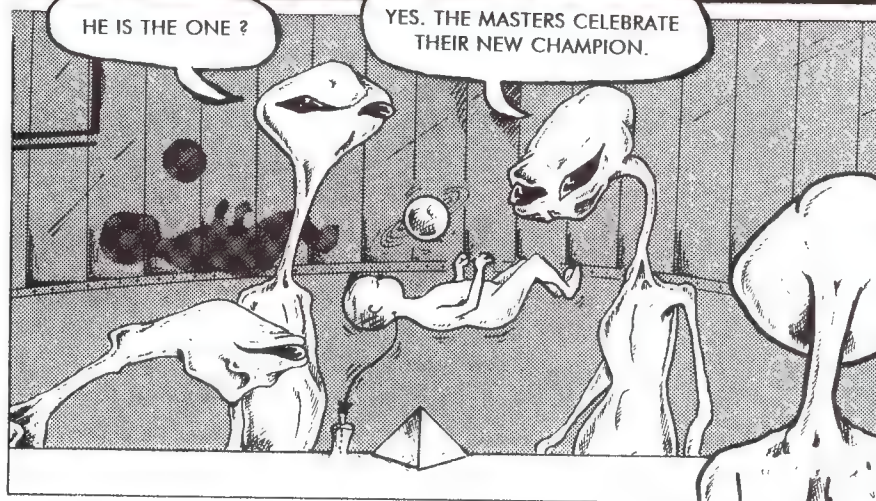
*In its palm is cradled the most vulnerable of
subjects, a specimen of pure innocence...*

A little baby of the name RICHARD PENN...



by
Fred DeRuvo
& JONESY

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*The atmosphere is warm and sweet, like a
dying breath. But Richard's perception is
not twisted into doubt or panic; this all feels
strangely natural to the infant....*



Then, it is over....

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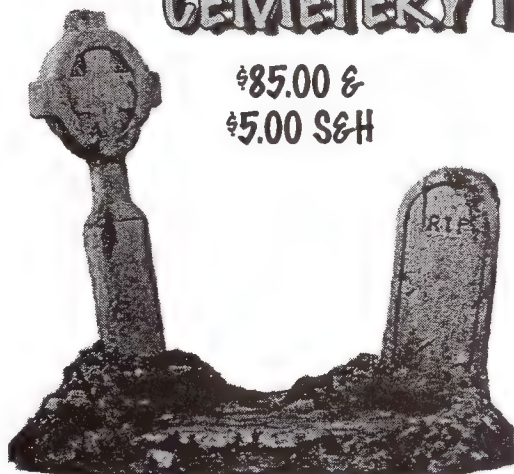
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Getting Crafty with Bases!

How many times have your wives or girlfriends begged you to go to a crafts store like Michael's or Hobby Lobby and your response was "No Way!"? O.K. guys, I'm going to give you some reasons to want to go to the craft stores.

First, they have excellent selections of brushes, acrylic paints and wooden plaques to be used as bases. Secondly, you can also find a variety of glues, epoxys, spray finishes and sealers. Most of these items are cheaper than in an art supply store.

Coming from a crafts background, I have found many, many products and techniques that I have used in the past, can carry over into the figure modeling world. Let's start with some techniques for bases.

Some models do not need the full diorama treatment, but yet they need a little more pizzazz than just a plain old wooden plaque. In this article, I want to discuss some ideas and techniques to jazz up bases.

Before you apply any type of finish to the base, sand it and then brush on a liberal coat of polyurethane sanding sealer on all sides and edges. Speaking from experience, bases will warp unless they are sealed properly. This sanding sealer, (Fig. 1), which can be purchased at a building supply store, seals the board to keep moisture from the paint, glue, celluclay, etc. from getting into the wood. It also gives you a good surface to paint.

Gloss acrylic paint makes an easy good-looking finish for a base (Fig. 2). This gloss paint can be found with other acrylic paints such as Ceramacoat, Folk Art and Liquitex. When choosing a gloss color, be sure to pick one that complements your model - not a color that will overpower or take away from it. For instance, a glossy black base is subtle enough to be used with just about any model. A gloss dark green looks good with models that have green and/or brown tones, such as Screamin's "Yoda." Be careful if using gloss red or purple. These might be more of a distraction from your model than you would want.

After thoroughly coating the base with the gloss paint (it may take two or three coats), let it dry completely. Then spray with a gloss sealer. You are now ready to attach your model (Fig. 3).

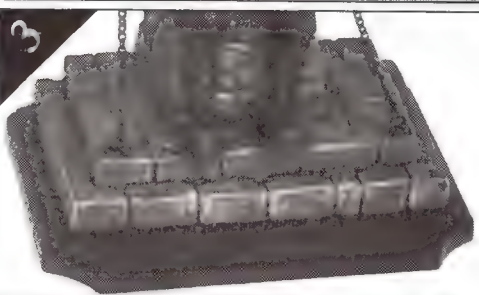
Next let's discuss marble-izing. I'm sure you've seen or heard of the technique but probably thought "That's too hard." Well it isn't. You can buy marble-izing kits, but you can also get the same effect using plain old acrylic paints (Fig. 4).

If you want a black marble look - paint your plaque a base coat of gray. Make sure the base is completely covered. Waxed paper works great as a palette and also covers your work table so this mess will not get everywhere. After the gray has completely dried, spray it with a sealer - can be matte or gloss.

Squirt some black acrylic paint out onto your waxed paper. Take a medium sized piece of plastic wrap (Saran Wrap etc.) and wad it up. Lightly dip your plastic wrap into the black paint. This will be applied to your base similar to a dry brushing, so you'll want to dab off most of the paint onto a paper towel. Next, randomly dab your plastic wrap onto the base (Fig. 5). Do not completely cover the gray but let some of it continue to show through. When you are satisfied with the black coverage, let dry completely. If you get carried away with the black, don't panic, just paint over it with gray and

start all over. When the black is completely dry, spray again with sealer.

The final step is adding the veins. (Fig. 6) Squirt some white paint out onto your waxed paper. Drag a stiff feather through the white paint. Feathers that you buy at the craft store for this purpose work better than flimsy smaller ones. Wipe off excess paint. Shakily drag the feather across the base in short and long random strokes. Do not make a pattern. Make



it look natural. After the white has dried, spray with a gloss sealer to give it that shiny marble look (Figs. 7 & 8).

To get a rough or rocky finish to the base, there is a two-part spray finish that can be found at craft stores. The first can gives the color and texture while the second can acts as a sealer. You can also purchase a jar of DecoArt "Granite Finish" in several colors. (Fig. 9) To keep from having to buy several different jars of different colors, here's how you can mix your own color using acrylic paint.

Building supply stores sell a product by Bondex called "Sand Finish Additive." This is a very fine sand that can be added to any paint. Contractors use it to give steps a rough surface.

Take an old plastic mixing bowl (Cool Whip etc.), pour an ample amount of acrylic paint into the bowl. Add the sand a little at a time until you have the rough consistency that you want. (Fig. 10) Use a popsicle stick to mix it. Once you have it all mixed, use an old brush to apply to your base. (Fig. 11) This will wash out but it plays havoc with the bristles. After the base has completely dried, seal it with a dull or matte finish (Fig. 12 & 13).

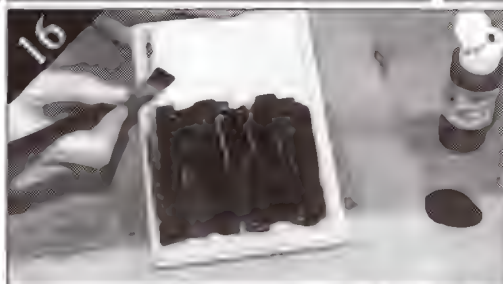
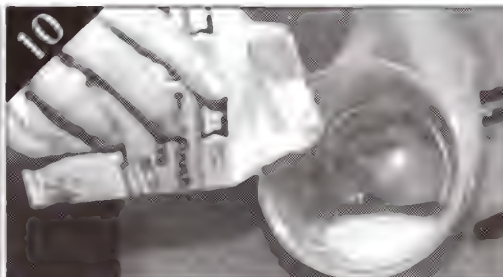
This mixture, when used with gray or charcoal, makes a great finish for stucco/concrete walls and city building rooftops. Since you can mix any color paint with the sand, the possibilities are limitless.

Crackling is a technique that gives the surface an aged look of cracked paint. The crackling medium can be bought at any crafts store. Some of the companies producing the medium are Folk Art, Ceramacoat, and DecoArt (Fig. 14).

Base coat your plaque with acrylic paint in any color. This color will come through the cracks. Let dry completely. Using a sponge brush or a wide bristle brush, apply the crackle medium. For larger cracks, apply the medium liberally. For smaller cracks, apply a light coat. (Fig. 15) Brush the medium on in one direction. Let dry for 10-15 minutes until tacky but not completely dry.

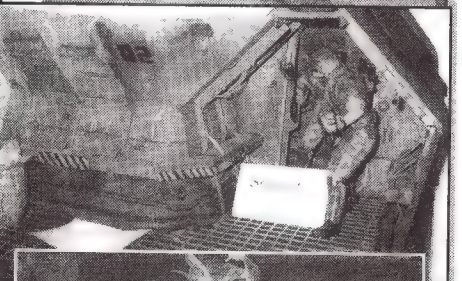
Next choose a complementary color for the top coat. Brush a light coat of your second color on top of the crackle. Within minutes, you will see the "cracks" beginning to form. (Fig. 16) After the base is completely dry, seal with a dull or matte finish. Before beginning this technique, you might want to try it on a scrap piece of wood to experiment with color, the size and frequency of the cracks. Possible color combinations are charcoal and light gray, brown and tan or ivory, black and white, medium blue and light blue etc. (Fig. 17)

So guys, craft stores are not just for girls. They have a large selection of products that carry over into figure building. The next time your female significant other says, "Let's go to the craft store", you can reply, "Sure, just let me get my list of supplies!"



The finished pieces reflecting the techniques highlighted in this article.

The Model Contest



Chiller

by Jerry Buchanan

Photos by:
Fred & Silvia DeRuvo
& Jerry Buchanan

My wait was finally over. I got to partake of the madness at the Meadowlands this fall and had a blast. This time around Laura and I decided to fly instead of take that fifteen hour drive. Man, it was well worth the money! I don't think I will ever drive up there again. We were a little worried at the start of our flight though. While waiting for take-off, the pilot announced that they were having electrical problems with the fuel system. Just what you want to hear before leaving the ground!

Once we arrived, my man, Ed Bowkley was there to play taxi driver and it was off to the hotel to prepare for the night's events. Dealer setup was totally painless. Kevin Clement and his wonderful staff couldn't have been more helpful. About the only problems we had were figuring out how Fred's tabletop display went together. This time around, the dealers had plenty of room to stretch out. Situated between John Dennett's table and Cellar Cast's table, we couldn't have had better company.

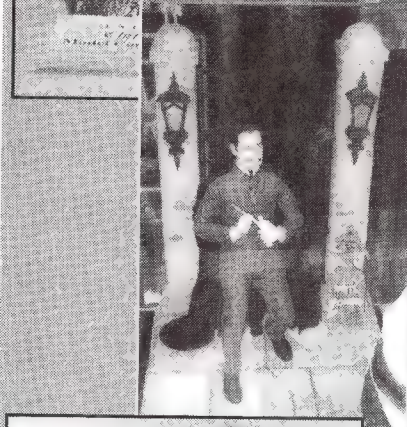
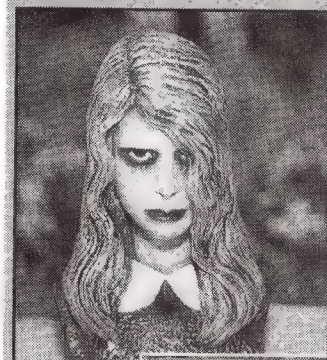
So, what stood out at the show for me? First of all, Shawn Nagle's Gorilla/Raptor kit. This big chunk o' resin depicts the mighty Kong kicking the hooey out of three Velociraptors. Very dynamic and well-sculpted. Chaching! Sold! Ter Prince has sculpted a monstrous creation called 'Gorillastein.' This huge bust is of a gorilla with an exposed brain under a clear dome, tubes running out of his body, chains, sutures, meat, gristle - cool stuff! I also came across the Alien on a Pedestal. This kit was a limited Japanese Wonderfest special which I thought I would never see. But lo and behold, it was on Kim Ito's table with a big sign stating that it was original. Of course, I paid an original \$178.00 for it, but what the heck, it is only money. I have always found that if you resist the temptation to buy a recast, you will usually find the original kit sooner or later. While I was talking to Kim, I noticed that he has a very nice Bruce Lee sculpture coming out. It will be a numbered, pre-painted piece. Nice! G-Force from Canada had a killer Gene Simmons kit that came with interchangeable heads! Cellar Cast had a nice Vincent Price bust and an X-Files Smoking man super-deform. They were also selling a kit called Centerfold. Steve West has worked his magic again and sculpted a great kit depicting a nude woman in thigh-high boots. If you want to know what it looks like, think Julie Strain and you will get the picture. John Dennett had the original sculpture for the next Modeler's Resource girl kit - Barely Working at his table. From what I saw, this one is gonna be nice!

Now for my two gripes. People were not spending money like they usually do. Come on guys, that is what the dealers are there for. If you don't buy stuff, then the dealers will not come. Here is a little hint people. If you see a built and painted kit selling for only fifty dollars over the kit price, do not insult the seller by asking him to come down another twenty five dollars! Sure, some dealers cleaned up but the majority of the people I spoke to said that this was a slow year. Now for my second gripe, there needs to be some huge sign or something pointing the way to the large room in the back of the hotel. A lot of people that go to the show think that the main ballroom and upstairs are the entire show. I had a guy come to my table the last day of the show. He wanted one of my kits but he was hurrying for cash because he had already spent it in the other rooms. He didn't even know I was there until the last day!

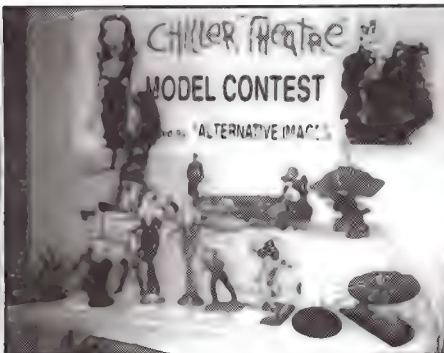
As usual, there was tons of other stuff there but I could write a whole book on this show if I wanted to. Plenty of guests, scream queens, costume party, live entertainment, freaks, you name it and it was there. The best part for me was getting to see Howard Stern's Crackhead Bob sing on stage. I can die a happy man.

My thanks go out to Kevin for another flawless show. Big thanks to Ed and his lovely wife for taking care of us. And thank you, Fred for paying for the table. Later.

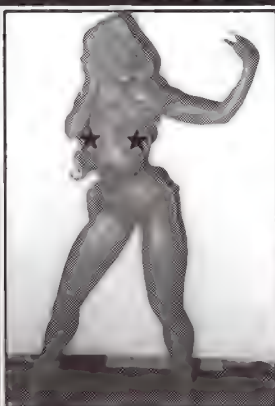
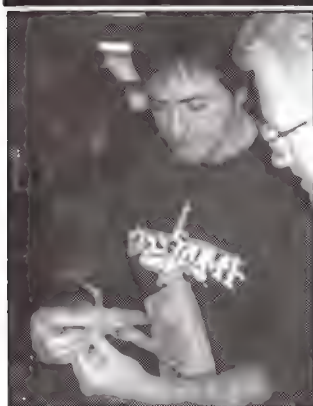
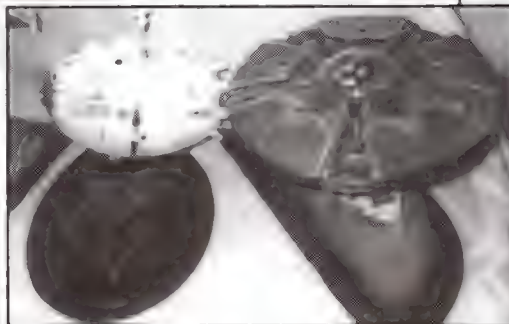
More Model Contest



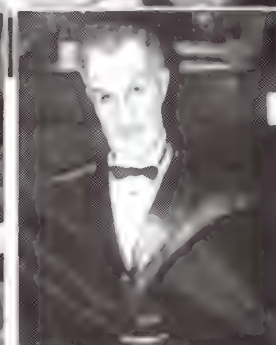
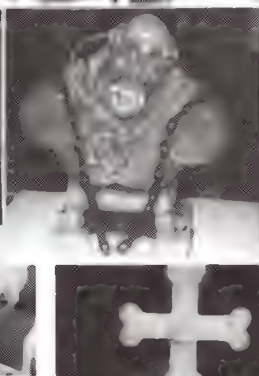
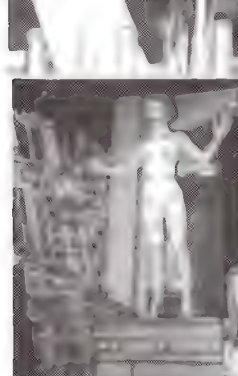
A 1:1 scale model tabletop bust of Frank Orlando, sculpted by Al Reboiro! Such detail is extraordinary!



Still More Model Contest!!



The People & The Product!



Clockwise from top left: John Dennett teaches Fred DeRuvo the ins and outs of sculpting; Barely Working in-progress; Vitto "My Good Friends Call Me Harry" Zaffagni with Danalah, Azimuth Designs' Model; Sculptor, Vance Rudzinskas holding his latest masterpiece; Vincent Price bust from Cellar Cast; Dragon head from Grey Zon; Frankenweenie from Morningstar Creations; Blind Date from Fantasy Creations; Bruce Lee from Dim Designs; Ter Prince's new kit; Gilluna from John Garcia and a new kit from Styrene Studios; Sci-Fi Police Car from Anubis.



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IN THE ARENA

Stepping into the arena for review this time is none other than His Majesty, Mick Jagger!

I must confess, I'd heard much in the way of rumors about this kit, so by the time I was sent a copy to review, I could see there was so much fiction to dispell and problems in other areas, a 'how-to' article was in order to mate with the

review.

This is kit #7 from **Posthumous Productions**. Finely cast in white resin, there were far fewer than average airholes to deal with (two on the whole piece) and seam lines were minimal. There are 15 resin pieces that make up this 1:6 scale kit, with the usual paper, wire, metal and other non-resin items for fine detailing.

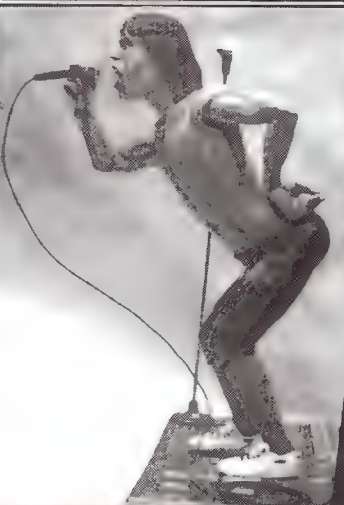
This piece by itself is stunning, but can also be used as a companion to Posthumous Productions' Keith Richard kit. Therein, we make sense of the name plate: **The Glimmer Twins**.

Mick is very easy to build and when finished, his base, one half of a concert ticket, can lock into the other half of Keith's base. There's even a color copy of a genuine Stone's concert ticket included in the kit should you wish to paint the base(s) as such. I opted for solid gold for obvious reasons.

As a final touch, sheet music of Stone's classic songs is included to cut out and glue to the base. Not pictured in this review as I'd done the photo shoot prior to realizing I forgot about them. Apology to the producer!

At \$125.00, plus \$10.00 s/h, I feel this is a very fairly priced kit considering all that's happening in it and the likeness and quality are worth it as well; another superlative job done by sculptor Al Reboiro! Other talents that went into producing this kit and the story behind it are all worth applauding, but too vast to go into.

Well, there are a couple of points that need to be corrected to make this piece anatomically sound, but first, let's lay some unfounded gripes to rest. One: rumor had it that Mick is all out of anatomical proportion. Not true! Photographed from the front, he only appears so. This is obvious from the side view shots in this article. He's in a typical bent knees, butt thrust out pose. Two: it's been stated that this is merely a caricature of Mick Jagger. Balderdash! Mick has huge facial features that proudly highlight his Aboriginal (Australian) blood line. The big hair, at first, added to his big face may cause the illusion of a cartoon. But any true fan of Jagger need only examine the close-up photo to see that, yes, this is truly Mick - dead ringer! Third: I've heard the Vox teardrop guitar (a tribute to Brian Jones' memory) is impossible to string. I will admit that Fast John does get a bit overly exuberant in his instructions re: guitar stringing, but a builder only



need apply a little common sense here. Just knot one end of the filament line and insert into first hole on back of guitar body. Then, it's just a back and forth sewing-like affair. What's the big deal here?

Now, let's address the two real problems on this kit. Only an A/B epoxy putty is required. I use Pig Putty as it's as self-gluing putty that cures rock hard and sands very well. To obtain Pig Putty, call **New Pig Company** toll free at: **1-800-HOT-HOGS** and ask for their catalog that features Pig Putty. (I'm serious; this is no joke!) It's the best stuff going and works equally well on vinyl and resin.

Mick's first problem is that he has no ulna heads. Look at the back of your hand. The ulna heads are those bumps on your outer wrists. The arms/hands just do not look right without them. Roll a couple of 1/2 pea size balls of putty and place one on each wrist (denoted by the X on **photo A**). Smooth edges in and sand when cured.

Mick's navel is also a problem because it's on his pubic bone. Again, see **photo A**. Putty over and sand off existing navel, the lower X in the photo. Drill a small hole where you see the upper X. Then surround the hole with an oval roll of putty. Again, smooth in and, when cured, sand out to leave only a slightly raised roll effect, (see **Photo B** which shows both completed reconstructions). Note: you can take off your shirt and look in a mirror for this. With arms at sides, bend forearm upward. Without any exceptions, your elbow will always form a horizontal line with navel. Eyeball Mick's elbow down to the side of body and you can see where the navel belongs.

Photo B also shows a good example of where to chalk medium brown over flesh should you like to further try this technique. (cf. *The Modeler's Resource* #14 "In the Arena" for basic chalking). Since writing this article, I learned of a smoother way to enhance the chalked effect when done on flesh.

From elaborate airbrushing instructions in Azimuth Design's kits, artist Mike James explains "color correcting." Applied to chalked in flesh tones, one would simply put a light misting of your base flesh color over all chalked flesh areas. It softens the look in a most subtle manner. All photos other than **Photo A** and **Photo B** in this article reflect color correction on Mick.

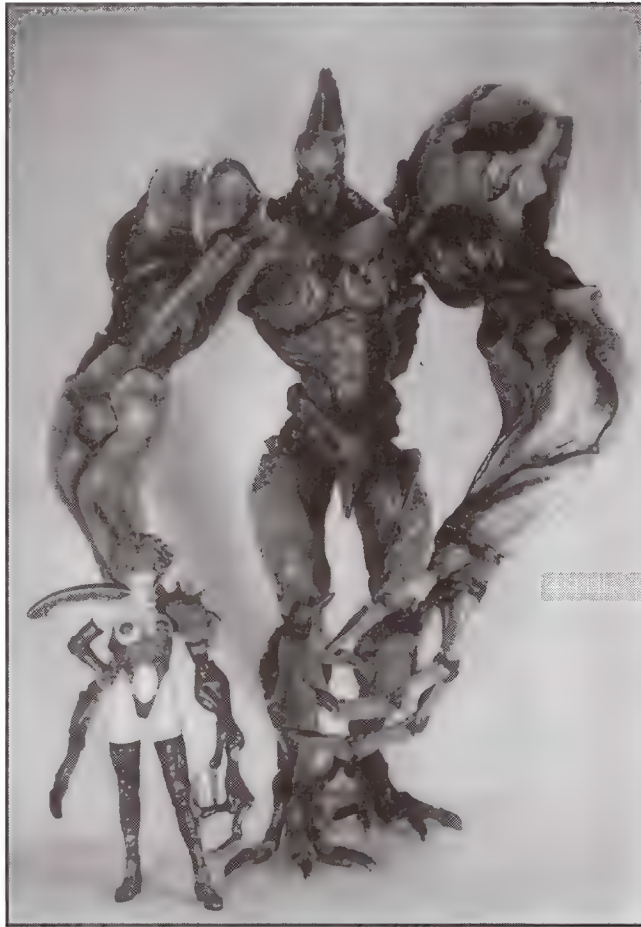
On a final note, the kit builder need not stick to the Rugby pants, socks and shoes sculpted into



this piece. One can "bash" on bell bottoms, a Nehru jacket, a feather boa or any number of things to put Mick in a favorite time period. Mick's face always looked old and will always look young. Subsequently, he isn't facially any particular age in this model.

You can really customize the crap out of this one! This is a very fine model that is sure to appeal to young and old alike. Rock your brains out with this timeless icon. Highly recommended! Contact: **Posthumous Productions, 88 Oakdale Rd, Chester, NJ 07930 Tel: 201.347.8225 Fax: 201.347.8287**

THE FEWTURE IS HERE!

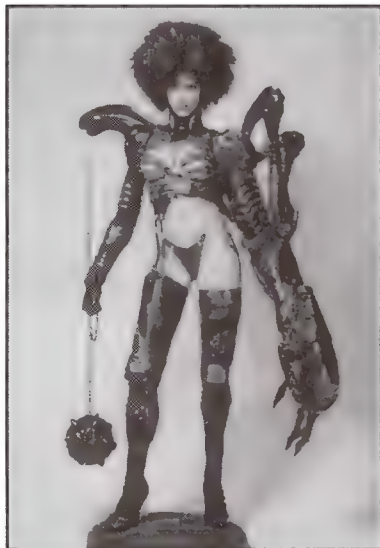


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Well, here we are again. And do I have some cool stuff for you this time. (Well, hopefully every time.) I received some new goodies from the crazies at AVATAR Creations that I gotta lay on you. The first one of which is a nasty little mother named GRAVEYARD from the "Thumpin' Guts" comic book cover art rendered by Simon Bisley. The kit comes in 14 solid resin pieces. The molding job was up to AVATAR's usual standards but I did find a few bubbles that were easily fixed. You'll have to look hard to find and remove the mold lines. Most of them disappear and are lost in all the surface detail.

Speaking of detail, by and large this is a fairly simple kit, but the sculpting, masterfully executed by Susumu Sagita, presents a wonderful canvas just waiting for someone to lay paint on. The base supplied with GRAVEYARD struck me as less than desirable, so the first decision was to create a new one more in keeping with the original art. Or at least, the way the original art was described to me by a friend. I wanted to model a kind of bubbling ooze that GRAVEYARD would be standing in. I had a nice wood display plaque laying around that fit my needs perfectly. From my local crafts store I also picked up some doll's eyes in several different sizes to act as bubbles. I left the pupils in the doll eyes and when the base was finished, this added an eerie look to the bubbles. First I stained the wood base and finished it off with several coats of gloss varnish, sanded between coats. The top of the base was painted gloss black to act as a frame for the dark ooze to come. To make the ooze I used Durham's Rock-Hard Wood Putty and thinned it down a bit more than the container recommends. I wanted the ooze to be a dark blackish/purple when done so I added a small amount of purple acrylic to the putty prior to applying it to take away some of the wood tone. I spread out a layer about 1/8th inch thick in kind of a flowing pattern, adding ripples as I went along. While the putty was still wet, I set the eyes in here and there, snugging them down into the mixture and spread a little of the putty over the bubbles so it would look as if they were just breaking the surface tension of the ooze. Warped, huh? This was allowed to dry overnight while I started working on GRAVEYARD himself.

I had decided earlier to leave the hands (with the fingernails attached) separate to make painting easier. So along with the usual prep work of cleaning mold lines, washing all the parts in soapy water and the like, I drilled and pinned the hands for later assembly. A little trick I learned for this type of positioning goes like this. Hold the hand in position against the arm. With a pencil, mark across the joint at a North, South, East, and West position. Draw a line from the North/ South mark and from the East/ West mark on both pieces. This will give you an almost perfect center to drill the holes for your pins. If there's any appreciable gap, this can be solved with the old Latex/Bondo technique. OK, that's solved.

The way GRAVEYARD is designed, he has a three-point support using his two legs and a flattened bottom on his loincloth. I wanted him to look more free-standing so I started hacking away at the bottom edge of the loincloth with my motor tool. Well, OK, it wasn't exactly "hacking", but it wasn't brain surgery either. (I wonder if the neighbors heard my maniacal laughter.) I roughed out the tears and shreds with the motor tool then used the back edge of my hobby knife to add more definition and some criss-cross threads. I drilled holes in his legs and in the now-dry base for 1/8th inch mounting pins. I made a line-to-line fit between his legs and the base using the Latex/Bondo technique, sanded down the excess putty on his legs, mounted him to a painting block and primed him up for the next day's painting session.

Starting with the "skin" areas, I used a dark bluish-green. I let this dry, shot on a coat of flat lacquer and drybrushed with straight Phthalocyanine green. (Say that three times fast.) I lightened the green with some Cadmium yellow and drybrushed mostly where the sun would hit along his shoulders and arms. Yep, I let it dry and shot it with flat lacquer. Then I gave everything a wash of purple. It works. Trust me. Have I ever steered you wrong? OK, OK, except for that one time. Then using a little lighter green, I started drybrushing more highlights. I held the figure at arm's length and, using Raw Sienna, spotted in more highlights wherever it "looked" right.

The straps around his wrists were painted a dark brown-grey (more brown than grey) and highlighted using the same mix with a touch of white added. The ropes were painted a kind of greenish-brown and highlighted the same way. His

loincloth was painted a grey-brown (more grey than brown) and highlighted with the mix and a touch of white. I highlighted a bit brighter than normal and gave his loincloth another wash of purple.

His mouth was painted Red Oxide. On his teeth, I used my light fleshtone then gave the whole mouth area a wash of Raw Sienna and a coat of Future Floor Wax. Gingivitis, fer sure. I painted his one good eye white, the pupil black, then washed the eyesocket with Red Oxide, bringing some of the wash up onto his eye to look bloodshot. Ewww.

His hair was painted blue, then I gently wiped off some of the higher areas. Then followed a wash of black in the lower areas. And finally another thicker wash of blue which tints the previously wiped off areas. Then, all was given a few coats of flat lacquer and it was back to finishing up the base.

I gave the ooze several washes of a dark purple and finished by giving the ooze and the surrounding area of gloss black a few coats of Acrylic Gloss Medium. Talk about a "wet look". I scavenged the nameplate from the kit's base, painted the lettering yellow, then streaked red up from the bottom. I painted the background brown-grey and gave it all a wash of black. I attached a post to the back of the nameplate and glued it to the new base.

All that was left to do was glue GRAVEYARD into position and VOILE! It was ready to take its place in the center of the dining table. "What, dear? Oh, sure. Just until I find a better place for it." Next!

And the next one in line from AVATAR Creations is VENOM. Also sculpted by Susumu Sugita from another Simon Bisley painting, he comes in seven solid resin pieces and, once again, is beautifully molded. I only found a bubble on the back of the two skulls he's holding. The whole piece has very nice detail and the base has skulls and bones and "stuff". But what is that stuff along the back of the base he's sitting on? Can anyone tell me? Oh well, where was I?

The one thing I would like to change about this kit is making the legs separate from the base. It would make it easier to paint and hide the present seam in his body. Just my opinion.

I was told his outfit should be black and white, but I decided to paint it blue, more in keeping with the Bisley print.

After all the prep work, I provided a locating pin between his upper and lower body using the same technique described with GRAVEYARD's hands. I Latex/Bondo'd the joint and worked at it until it was almost invisible. This way I could keep the two sections separate until final assembly. While keeping the two sections together, I attached the arms and filled the gaps. The arms needed quite a bit of puttying to hide the seams but it all went pretty fast. Then everything was primed and allowed to dry overnight.

On the base I started with a background color of dark Red Oxide and brown, then drybrushed the high points with Red Oxide and a bit of white. There are little tendrils here and there (worms?) and I picked these out with an almost pink shade of Red Oxide and white. The bones and skulls were painted using my light fleshtone with a touch more white added in. Don't forget the two skulls VENOM is holding. All the bones were then washed with Raw Sienna. Ooops, always apply a flat coat before washes. The red areas were given a coat of a blackish-brown wash I always keep around. Comes in handy, too. Then came a couple more coats of flat lacquer.

I first gave his body a coat of a mix of black and blue and purple. I made plenty to be used for a wash later. When this had dried, and after a flat coat, I masked off the base around his legs and the skulls he was holding. I mixed blue with a touch of white and black and drybrushed over his whole body, then lightened it some more and did it again. I made the highlights a bit lighter than I wanted to end up with and gave his body a wash of the blue/black/purple mix. More flat coats and a little more drybrushed highlights. You CAN flat coat over some masking materials if kept to a minimum. Test some scrap first.

I painted his mouth and teeth the same way I did GRAVEYARD's, except I lightened up the Red Oxide with a little white and toned this down with just a small touch of black. There was just more mouth to work with here. The tongue was painted the same shade of red. I lightly coated it all with a thinner mix of the blackish/brown wash and finished it off with a coat of Future Floor Wax. The eyes are stark white trimmed in black.

I painted the spider emblem white. Boy, it sounds easy, now. Just take your time and stay away from coffee till you're done. Another flat coat, and I washed the white pattern with the dirty water that was left from cleaning the blue paint out of my brushes. Hey, it worked. This was flat coated and set aside.

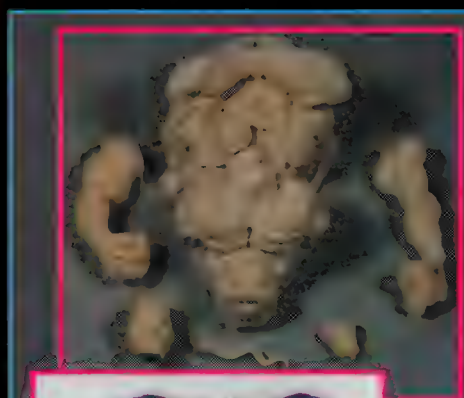
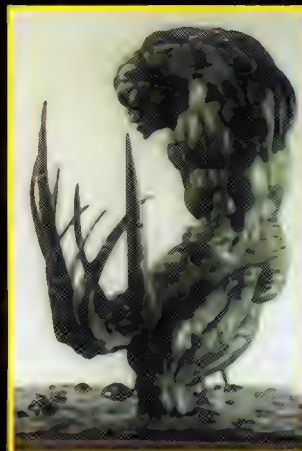
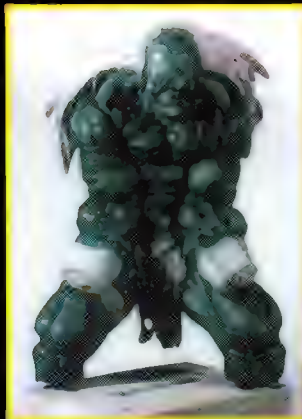
This little gem was to be mounted to a base and I just happened to have a circular wood plaque that fit the bill. Stained and varnished so it gleamed, I stacked and glued some scrap spruce sheet to the plaque to raise the kit base up about 1/2", then glued the kit base on top of that. I mixed up a 50/50 batch of Cellucay and plaster spread this over the scraps, blending the two bases together. I painted the groundwork with the same Red Oxide mix I used for the kit base and darkened it towards the edge of the wood base by adding more and more black and brown. To finish it off, the groundwork was given a coat of the blackish/brown wash (told you it comes in handy) and drybrushed with some Red Oxide and Raw Sienna, almost orange. VENOM's body was glued together and that was that.

The nameplate was made by first reducing the logo from the box-art side panel and transferring the pattern to plastic sheet. I did the outline pattern on .040 sheet and the inner, or red, pattern on .020 sheet. I glued one on top of the other and lightly sanded to get rid of the burrs. Painted it primer white and then painted the upper portion red. Glued a pin to the back and mounted it. Tah Dah.

Both of these kits were alot of fun and build up to very "nice" looking pieces with very little effort. GRAVEYARD retails for around \$149.95 and VENOM for around \$79.95. Both are good deals as far as I'm concerned. You can write to AVATAR Creations at 11755 Exposition Blvd., Los Angeles, CA. 90064, call them at (310) 914-5999 or fax them at (310) 914-5988. Tell them I sent you and they'll ask, "Bruce, Who?"

Well, that's it for this trip, so until next time, "Model on, dudes and dudesses."

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FROM THE LAIR OF THE Craftbeast With Bill Craft

DRAGONHEART DRACO



Hello again model heads. The Beast is here again with more model meymem to delight your senses. I am going to examine Revell/Monogram's Draco kit from the film "Dragonheart", sculpted by industry favorite, John Dennett. The kit consists of 19 vinyl parts that make up the dragon and base and one white metal piece of the good knight, Bowen.

There is good news and bad news about this kit. I will give you the bad first. First I must go on record in saying that I don't like to knock any kits since I believe that the majority have creative merit. I can just about build anything no matter how complex, but to the novice modeler, this could be the kit that ends up in the trash rather than the shelf due to the difficulty in building this kit. I have built hundreds of vinyl kits in my time but this is without a doubt one of the toughest encounters I have ever faced. The pieces had to be super heated to fit to each other and even at that the majority did not go together well. A bit more engineering knowhow and research should have been undertaken. Take a few lessons from Billiken and Kaiyodo guys. The top head and upper teeth assembly is ridiculous and the wing assemblies should have been one piece and not the two separate halves that go against the wing folds. It was a putty blending nightmare.

All right, now for the good stuff. This is a really nice piece once you get past the construction phase. A good rendering job is in order now. Revell/Monogram should be commended for its efforts in bringing us inexpensive beastie kits. As usual, fan support will determine if the kits of this nature will keep coming. Their Relic kit is going fast even though it has the same engineering flaws as Draco.

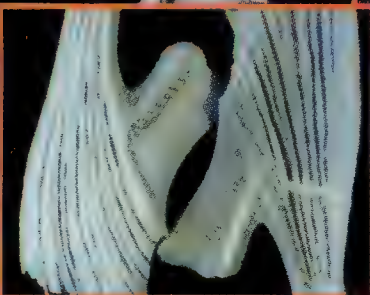
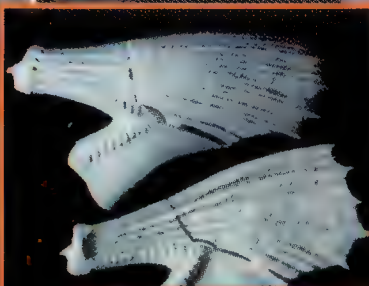
THE BASE. Trim off the excess vinyl and fill the base with plaster to give it a good solid foundation for the figures. Antique the base with *Bon Artiste Black* and dry-brush the living daylights over the stones and crumbled walls with mixtures of light grey, white, and touches of turquoise and lichen. Base coat the logo area with white. Paint the name plate background bright yellow and then go in with a very fine brush and paint the around the recessed letters and logo with lavender.

THE GOOD KNIGHT BOWEN. Begin by filing off the flashing. Primer coat the piece with black. I kept the colors of the figure close to the color box photo. I dry-brushed pewter grey with a blend of forest green for the shirt. The pants were drybrushed pewter grey with white highlights. Silver was then drybrushed over the main tunic. Iron oxide and red made up the belt and separations in the tunic. Nutbrown was dry-brushed over the shield with gold accents on top of that. The handle of the sword was gold and the blade chromed with *Testors Silver Chrome Trim*. The skin was rendered with a dark tan with light flesh highlights. The hair was streaked dark brown and black. A light misting of white over the entire piece finished the job nicely. Glue the figure onto the base in the notched slot provided.

The completed Bowen figure.



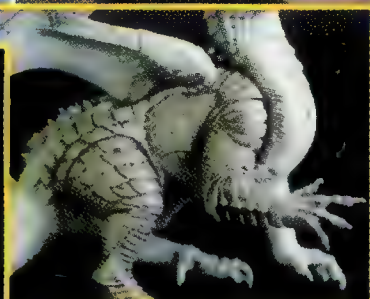
Wing assemblies



The Parts.



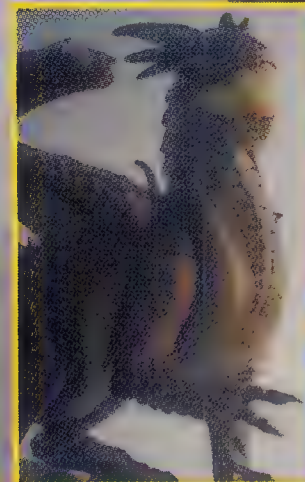
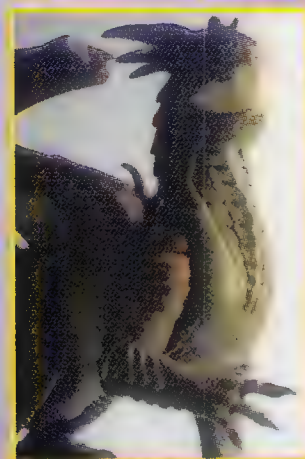
The antiquing process.



The many seams needing attention.



The color layering process.



THE JAWS. This section is an absolute **MUST** to follow for good finished results. Due to the recesses in the mouth and throat you must paint the upper and lower sections of the mouth first. I started with a white base and built-up mixtures of red with a top layer of drybrushed white on the flesh areas. The teeth of the beast were basecoated with **Ceramcoat's Bambi Brown**. The base of the teeth were air brushed with **Golden's Transparent Raw Umber**, while the tips of the teeth were airbrushed pure white. Now glue the upper and lower jaws together. Ok, this is the fun part. After the teeth have dried, you must then mask them off. I used ordinary masking tape that I ripped into small sections and masked off the entire exposed mouth. Do not worry if later on, a little paint manages to get under the tape. It is still easier to touch-up a speck than it is to paint the mouth and teeth once assembled.

MAIN FIGURE. The figure once assembled and puttied was antiqued with **Bon Artiste's Charcoal**. Once the stain had dried, I sprayed opaque white under the jaw, down the neck to the chest, under the belly to the underside tip of the tail. I also sprayed the inner thighs and inner forearms. The first color I laid down was **Golden's Transparent Hansa Yellow**. This color was air brushed along the white areas previously done before. The idea is to create a gradual blend between the white and yellow. I also applied it to areas of the face and wings. Next, I added **Golden's Transparent Extender** to opaque **Golden's Bright Orange** to create a transparent from the opaque one. This color was airbrushed over the remaining exposed areas of the body, legs and wings. This phase will take some time but is well worth the effort. Take **Golden's Transparent Red Oxide** and airbrush into all the recesses of the Dragon. Every scale, every fold of skin, every horn and claw. You will begin to see the creature come to life as you proceed. Next take **Golden's Transparent Raw Umber Hue** and spray it into the deepest of the deep recesses.

I like to call this part of the rendering "The no wimps phase". Draco is basically flat in color. The colors applied to this point will have a shiny gloss to them. I decided to mist the entire piece with white to tone everything down a bit. Take care and shoot the white from a distance while rotating the creature in your hand. I recommend a distance of about a foot. Don't overdo it or Draco will start to lose its color integrity. You will be surprised to see how little of the white you will need to get the flat effect.

THE CLAWS. Paint the claws on all four feet flat black. Go in with an airbrush and run a streak of muted white along the top edge of the toe to the end points.

THE SPIKES AND HORNS. Paint all the horns and spikes with a medium tan. With an airbrush go in at the base of the spikes and horns with **Golden's Transparent Raw Umber** and encircle the protrusions. Now load your gun with opaque white and hit the tips. A little more creative blending of the Trans and opaque colors is necessary on the horns on the head since they are the largest. P.S. Don't forget the little horn on the front each wing. I did.

THE EYES. Base coat the eyes with white. Next, apply a wash of orange. With a fine brush outline the edge of the eyes with wash of red concentrating the color in the corners. Now paint in the eye slits black. Similar to a cats eye. Carefully place highlight dots in the upper left portion of the eyeball and slit.

MOUNTING THE DRAGON TO THE BASE. Break out that hair dryer. It does not matter how you put this kit together, it will not fit on the base properly unless you heat up the legs. Begin with the back leg closest to our figure of Bowen. You must not only heat up the lower leg, but the toes as well since they must fit into a pre-determined indentation on the base. Once these areas are softened, apply some glue to the foot indentations on the base and press the foot and claws into place. Once bonded, move to the other back foot and repeat the procedure softening the foot and toes so they fit snug in the foot recess on the base. Glue it in. Move to the front foot that also attaches to the base and repeat the procedure once again. Once the kit cools down you will find the beast firmly rigid.

A pain in the royal behind to assemble? Yes, but the end result in my opinion is pretty neat. If you like a kit that defies you to finish it, this is it. This is the true test of any kitbuilder's abilities.

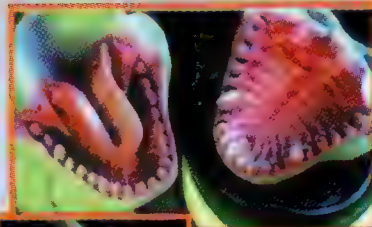
Draco is available through fine hobby shops.

Golden Airbrush Colors available through fine art supply stores or call (607) 847-6154 for retailer nearest you.

Top view.



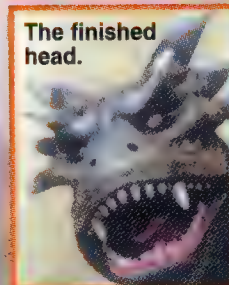
The finished mouth pieces.



Mouth pieces inserted into head halves and masked off.



The finished head.





BEYOND THE BARE BONES

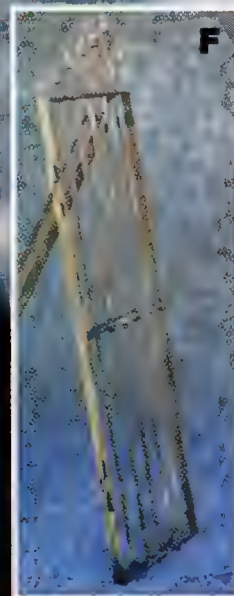
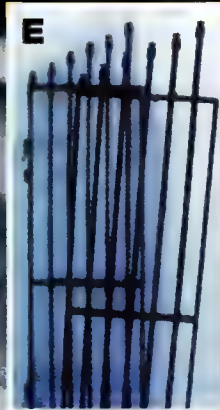
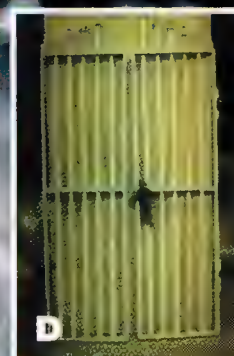
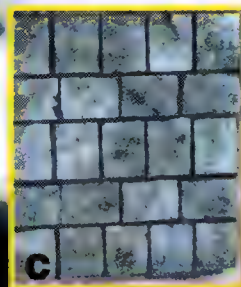
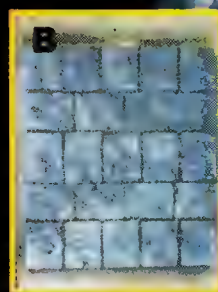
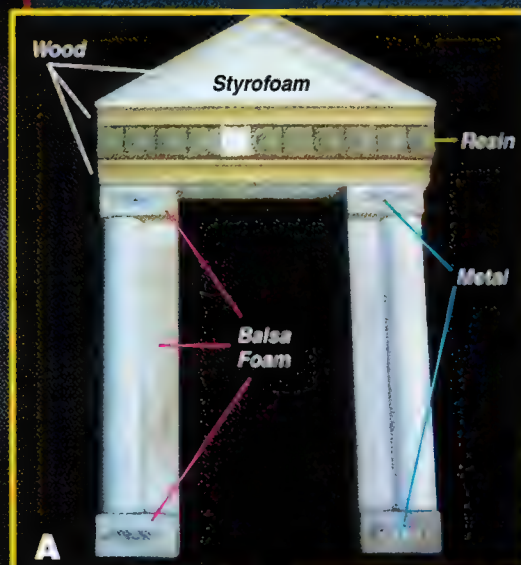
with
Tom Gilliland

The last time I went off the modeling deep end and scratch built the cover photo Vampirella diorama, I was barraged with requests to explain how it all happened. Well so be it! This cover photo project comes with a jumbled selection of notes concerning some of the more interesting elements of the project. The zombie creep in center stage is the soon-to-be-released new wonder from Screamin' sculpted by Chris Berger. I never get enough shambling dead things to paint, I just love hauling out the forensic pathology books for reference and the general disgust of those around me.

The biggest part of the project was the creation of the crypt doorway. After a bit of flipping through graveyard architecture books I settled on a design. I then sketched out the general forms onto foam core board and assembled a scale mock-up of my proposed construction. Once I was happy with the proportions of the doorway I used the foam core mock-up as a template to cut out the main structural shapes out of open-celled Styrofoam and Balsa Carving Foam from Jiffy Foam. The Styrofoam can be seen anywhere; it's the dense balsa foam that's special. Easily carved and textured it can't be beat when doing architectural carvings. With the carving done the parts were assembled and glued together with 5-minute epoxy. The entire structure was then smothered in Gesso to seal the foam from further erosion. The doorway was then jazzed up with some



Rise & Dine





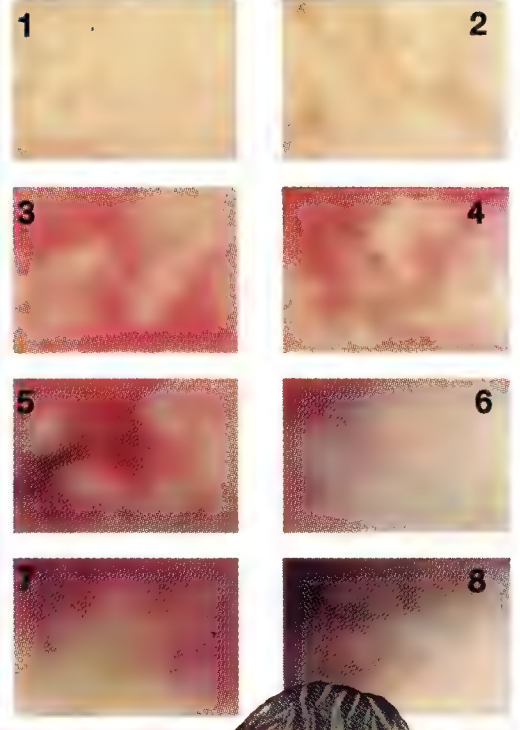
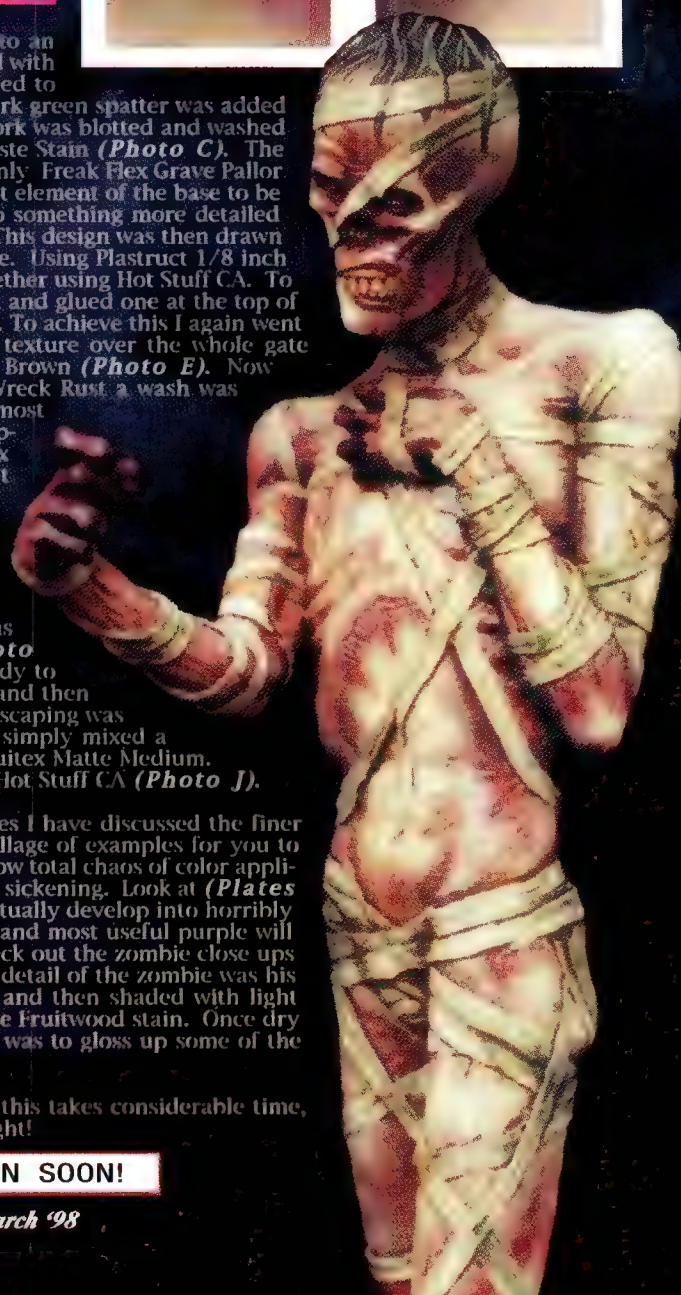
wood moulding to create the interesting lip edges and some resin decorative fixtures for some extra punch. (Photo A) shows the fully assembled collection of the parts I have discussed. Next the baseboard of the diorama was dealt with. After mea-

uring off the doorway on the base, the walkway was then blocked in with cut rectangular flagstones made from strip balsa wood. Once glued into place they were textured using a sponge and thick plaster. By stippling on the thick 'milkshake' like plaster a rough bumpy texture was left that lent itself well to a stone like look. I then painted it using my often mentioned make-up sponge attack. Tear a make-up sponge in half and use the bumpy portion to stipple a broken paint pattern on to an existing basecoat. In this case Badger's Freak Flex Gravestone Grey mixed with Cursed Earth served as the base coat and Turned Ghost White was added to the mix to achieve the lighter break-up color (Photo B). Next some dark green spatter was added to the stone to push a more granite looking rock. Once dry the stone work was blotted and washed with mixtures of Fruitwood, Dark Avocado, and Mediterranean Bon Artiste Stain (Photo C). The upright portion of the crypt doorway was handled in the same fashion only. Freak Flex Grave Pallor, Grey and Near Black were also used to help break-up the colors. The last element of the base to be constructed was the wrought iron entry gate. I would have liked to do something more detailed but time didn't permit, so I switched to a very straight forward design. This design was then drawn to scale on some art board and used as a building blue print for the gate. Using Plastruct 1/8 inch tubing as the bars and strip wood for the frame I glued the cut parts together using Hot Stuff CA. To accent the gate I used Tie Tack backs found at modeling mecca Kit Kraft and glued one at the top of each bar. Now I wanted the gate to be very rusty and forgotten looking. To achieve this I again went at it with the sponge and plaster stippling to create a rough bumpy texture over the whole gate (Photo D). Once dry the gate was baselined with Horizon Chocolate Brown (Photo E). Now the fun began. Using thinned down Freak Autopsy Orange and Old Wreck Rust a wash was slathered over the gate in a random attack. I then allowed it to dry almost entirely. Now I mixed a pinch of Fullers earth to the paint mix and stippled it into the already established rust pattern. I then dried the mix with a hair dryer and watched the magic happen. You see when the paint/earth mix is wet it is very dark but as it dries it lightens considerably. In this case it becomes a light hot orange that served well as the extreme rust patches that it was intended for. With the addition of a bit more of the original wash to soften the effect the gate was all ready (Photo's F,G). Now all of the painted components were assembled together so that the basework could be finished (Photo H). The next step was to do the ground work on either side of the walkway. This was easily done using Sculptamold and some crushed railroad gravel (Photo I). The sculptamold usually dries hard in a half hour and is then ready to paint. The ground was baselined with Cursed Earth appropriately enough and then given a wash with Horizon Chocolate Brown and Olive Green. The landscaping was then done by raiding my dried flower and railroad layout supplies. I simply mixed a mulch of assorted ground shakings together and applied them with Liquitex Matte Medium. The standing plants were threaded through the gate and glued in with Hot Stuff CA (Photo J).

With that the crypt was ready for its host, the Zombie. Now many times I have discussed the finer points of rotted body break-up painting. This time I will give you a collage of examples for you to draw from as no two zombies should be a like. Mix it up, break it up, allow total chaos of color application to rule and you will inevitably come up with something pleasingly sickening. Look at (Plates 1-4) to see how a collection of softly mottled red colors over flesh eventually develop into horribly traumatized skin patterns. Varying the colors with Grey blues, greens, and most useful purple will give you an endless palette of disgusting looks (Plates 5-8). Now check out the zombie close ups to see the plates as they would appear on the model's surface. The last detail of the zombie was his tangled wrappings. These were carefully struck in using Tamiya Buff and then shaded with light washes of Horizon Yellow Brown, Freak Flex Cursed Earth and Bon Artiste Fruitwood stain. Once dry a wash of olive green was applied for additional effect. The last touch was to gloss up some of the sicker portions of the skin as well as the eyes and mouth.

Well there is another mammoth project completed. While a piece like this takes considerable time, the end result is well worth all of the toil. Give it a try see if I'm not right!

RISE & DINE WILL BE AVAILABLE THROUGH SCREAMIN SOON!





Elric

by JERRY
BUCHANAN
of Tom & Jerry Studio

1) Carefully remove the sprues with an exacto knife or saw.

He is a man of many names. The White Wolf, Womanslayer, Kinslayer. He is perhaps best known as Elric, Emperor of Melniboné. Elric and his hell blade, Stormbringer are the creations of British author Michael Moorcock. In the years since his creation, Elric has become one of the most interesting and complex figures in sword and sorcery literature. After becoming bored with the typical, Conan-style tales in the early '60s, Mr. Moorcock decided to create a new character, an "antihero" if you will. He succeeded in producing a rich tale spanning several books chronicling the life of this albino prince.

Elric's brooding nature has been lovingly captured in a magnificent one-ninth scale kit produced by Kotobukiya. The figure was originally sculpted by Takayuki Takeya and stood on an enormous (comparatively speaking), desiccated dragon skull. It was then called, "Albinone." After a successful run, things died down and the kit became harder and harder to find. Until recently, Kotobukiya has re-released this kit with a different base and a slightly re-worked figure. The skull base has been replaced with a plaque-like base that can be propped up like a picture frame or hung on the wall. That really helps when you are hurting for space. Elric's cloak has been made as part of the base which works really well. This is a very artistic, flowing piece that will make a nice addition to anyone's collection.

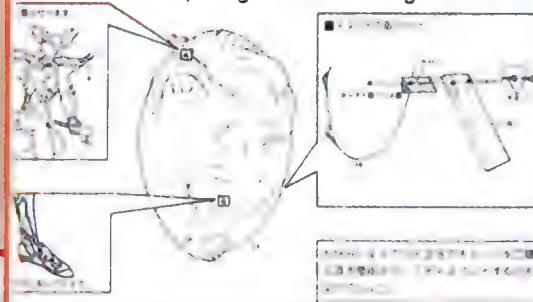
To give you some idea of why Elric looks so glum, I will try to bring you up to speed on this many faceted man. Elric of Melniboné (pronounced Mel-knee-bo-nay) is the 428th in direct line of descent from the first Sorcerer Emperor of Melniboné. He is an albino and is weak but he uses drugs and sorcery to maintain his strength. Due to his own self-enlightenment, he has become moody and questions the unwholesome traditions of his empire, one which has become complacent and stagnant. So Elric leaves to explore the Young Kingdoms and to discover the secret to saving his empire. In the end, despite Elric's good intentions, he brings about his and his kingdom's downfall.

5) Finished armor.

4) Starting the armor.

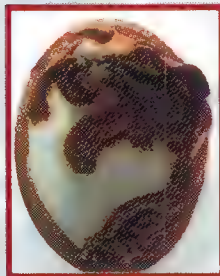
3) Armdetail.

2) Diagram for building the base.

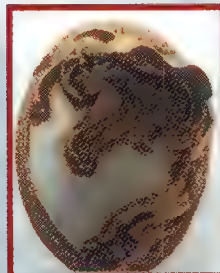




6) Base is basecoated with tan.



7) Given a chocolate-brown wash.



8) Drybrushed w/ivory-tan.



9) Airbrushed w/ivory-white.



10) Shadows created w/black.



11) 'Lightning' detail.

Now, on to the figure. This one eighth scale model is so cleanly cast, it is spooky. It is probably due to the many sprues connected to the pieces. These channels in the mold allow resin to flow into all the hard-to-reach places so you end up with a piece that is bubble-free (Figure 1). For the smaller pieces, one set is cast in resin, the other in white metal. I chose the white metal pieces as they are easier to work with. Also included with the kit is a wooden board and a couple of wood screws that you can use to attach the board to the back of the base. This will allow you to prop the base up on your tabletop if you so desire (Figure 2).

After gently scraping and sanding away all of the mold lines, I glued his left arm and leg to the body and filled the seams with plumber's putty. When the putty dried, I sanded it smooth and washed the kit with dishwashing detergent. It was then primed. I left the right arm unattached so it would be easier to paint the sword. This kit cleaned up and practically assembled itself in no time. Now to bring this figure to life.

Here is where it will do good to research your figure. Elric is definitely not dark-skinned. To quote Michael Moorcock, "It is the color of a bleached skull, his flesh, and the long hair which flows below his shoulders is milk-white. From the tapering, beautiful head stare two slanting eyes, crimson and moody, and from the loose sleeves of his yellow gown emerge two slender hands, also the color of bone." I wanted him to have porcelain skin like a China doll so I basecoated all skin areas in pure white. To shade the skin, I mixed a drop of navy blue into my white and gently airbrushed shadows around his hairline, under his cheekbones, and under his chin. I then painted his hair and helmet white. I wanted the hair very clean, so I mixed up a thin wash of black and brushed that on the hair. After a couple of washes, I went back and lightly drybrushed white onto the hair. For the very fine strands, I individually painted each one with a fine tipped brush. This was tedious but the results were worth it. I washed his helmet with black and painted the dragon black. The two horn-like protrusions on the front of the helmet were painted gray and given a wash of black. They were not attached until the figure was finished. For his delicate face, I mixed up a yellow-white color for his eyes and outlined each one with black. I gave him red eyes that look up and to the side. The eyes add a lot of character to this kit. He would be boring if he was just staring off into space. Now, he looks cold and calculating. Eyebrows were carefully painted with a thin wash of black and the lips were painted with a small touch of red. When I was satisfied with his face, I sealed the paint with Testors dullcoat.

For his arms, I decided to paint them so that they resembled diseased, bony armor. I basecoated the arms in white. A black wash was then applied and blotted with a paper towel moistened with Polly-S airbrush thinner. This blotting gives the armor a mottled pattern. Do not over do it or the armor will end up looking spotty. Washes of purple and yellow were then applied strategically here and there and blotted as well. For a final touch, I outlined the bone-armor with black (Figure 3).

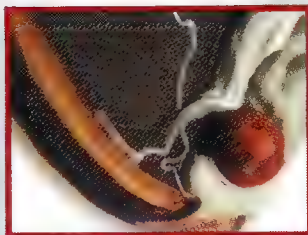
After sealing my paint with Testors dullcoat, I masked those painted areas with liquid latex. I then sprayed his entire body with flat black and sealed it. To paint the armor, I dry-brushed it with Testors chrome silver enamel. I then darkened the armor with a black wash but I was careful to leave all edges of the armor untouched (Figure 4). To give his outfit some indication of royalty, I painted his lower shoulder paldrons and the medallion on his chest purple. Purple washes were also applied over random armor plates to break up the monotony. A white-gray color was used for the upper sections and a tan-ivory color was used to trim some of the armor. When I was satisfied, I went back with black and touched up his body stocking. I then sealed my paint with Testors clear satin acrylic to give everything a slight sheen. Finally, I picked out certain places on the armor and highlighted them with Testors silver and gold enamel. You do not want to over do this because too much will leave him looking gaudy (Figure 5).

Now for the part that is as well known as Elric is: his sword. Stormbringer is a fowl, demonic blade that forms a symbiotic relationship with Elric. It feeds him strength by stealing the souls of those it slays. It is constructed of some mystical, black metal with red runes running the length of the blade. I painted my sword black and drybrushed it with Testors gunmetal. This Giger-esque sword has tons of detail so I took some silver and gold and drybrushed random highlights. The orb in the center of it was painted red.

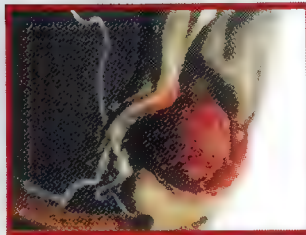
The base is pretty open to being painted any way you like. I wanted the cloak to look like weathered bone at first, but decided that his cloak looked like a big bone and not what it is supposed to be. I basecoated the cloak with tan (Figure 6). The entire surface was then given a dark, chocolate-brown wash (Figure 7). I then drybrushed lighter and lighter shades of tan by mixing ivory into my paint (Figure 8). To soften things up, I airbrushed a yellow-white mix over the raised areas (Figure 9). I then airbrushed black into all of the folds and creases (Figure 10). The rest of Elric's hair is attached to the cloak. It was painted white and given a black wash. The sculpting of this newer hair is a little bit different from the original hair but it isn't too noticeable. The bone area around the base was drybrushed some more and spot washes of raw sienna were applied here and there to simulate aging. To blend the washes, take a big, poofy brush that is dry and gently swipe it across the wash. This will drag the color across the paint and gradually blend it. The center of the base was painted black. Squiggly lines carved into the base looked like lightning, so I decided to paint them white (Figure 11). I then sealed the black area with Testors clear satin acrylic. After careful examination of the lightning, I discovered that it actually originates from the trim of his cloak! Too cool. I decided to paint the trim gold. I wanted the orb at the bottom of the base to look like marble, so I basecoated it with a dark red wash until it resembled Jupiter (Figure 12). I masked off the area around the orb with liquid latex because I was going to get heavy-handed with the paint and did not want to ruin my work. I then took a small piece of natural sea sponge (you can get these at most craft stores or department stores) and gently blotted on lighter shades of red (Figure 13). A light white-pink was used to paint the squiggly lines on the orb. The mask was removed and the orb was sealed with Tamiya clear (Figure 14). The lines at the top and bottom of the base looked like copper wire, so I painted them with Gunze-Sangyo copper enamel (Figure 15). For the name inscribed on the base which happens to be the name of his sword, I painted the letters copper (Figure 16).

When all had been painted, I attached the right arm and glued him to the base. The base has a small resin pin that inserts into his back. You should probably cut this pin off and replace it with a metal pin of some sort to reinforce the figure. If you decide to hang the base on the wall, make sure you have a very secure attachment. I have no doubt that if this solid resin base fell, it would destroy the figure.

All in all, a very nice piece. Kotobukiya has spared no expense in producing this one. The box even looks collectible. I was very impressed and I think that you will be too.



12) Orb basecoated.



13) Orb sponged.



14) Mask removed.



15) Orb and wire detail.



16) Finished base.



17) Tools

COLOUR THEORY WITH JONES

"Paints are made from a variety of different chemicals, one of which is the Pigment, which actually give the paint its colour. Manufacturers don't bother mixing loads of colours to create all the colours you can buy. Nosiree!"

**FIG. 1
THE
COLOUR
WHEEL.**

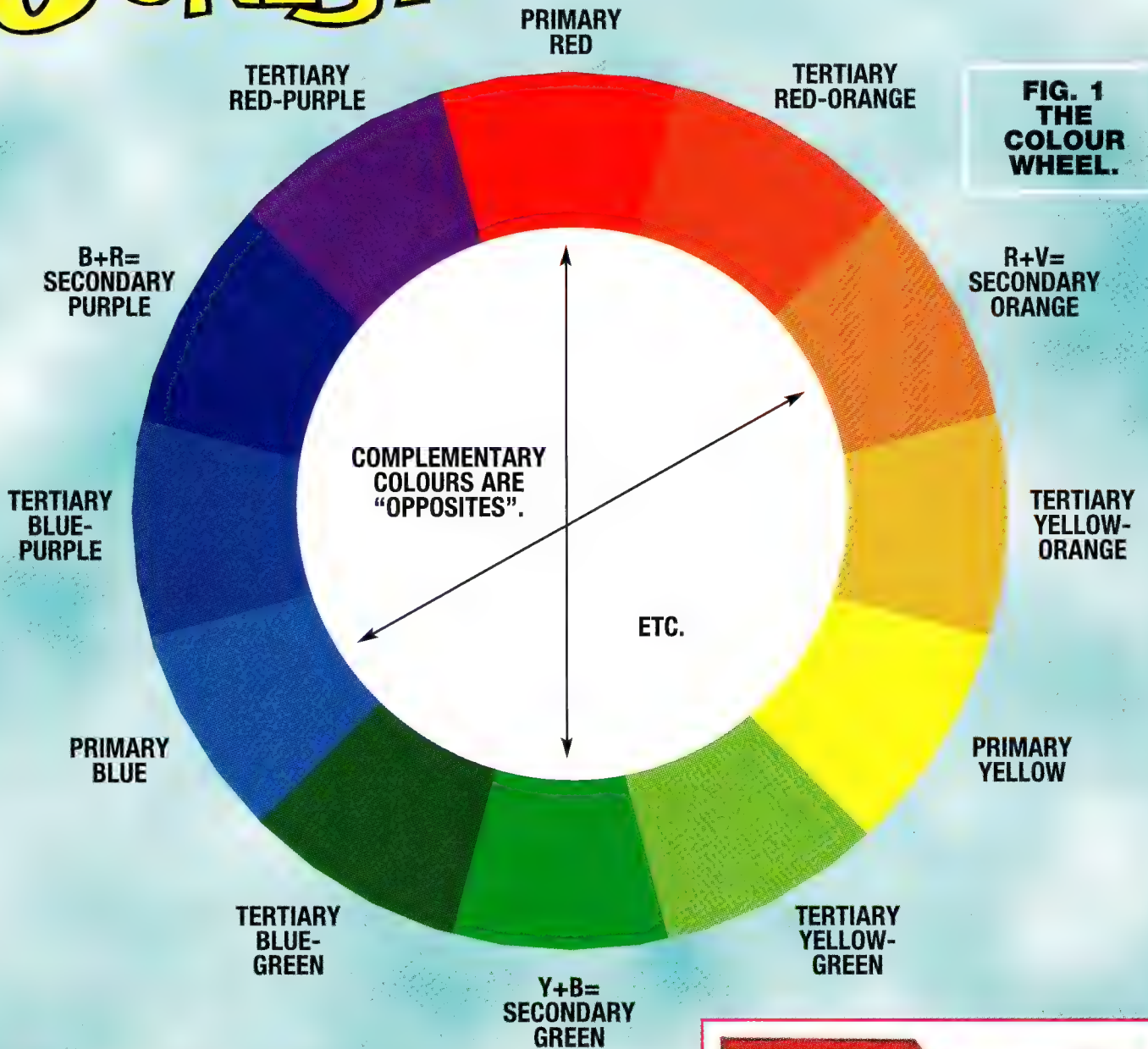
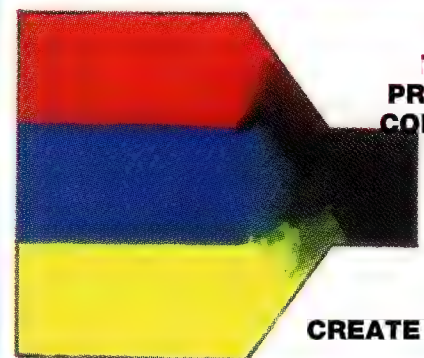


FIG. 2 COLOUR-CLASH.



**FIG. 3
THREE
PRIMARY
COLOURS**

**MIX
TO
CREATE GREY.**

Applying the principles of colour theory to your model kit painting will produce some great results. I realise that if you go to your local supplier you can buy just about ANY shade of colour you can think of. But this actually has its drawbacks! Apart from costing a small fortune, buying so many colours, it also limits experimentation and affects the "colour harmony" of your model (more about colour harmony later).

Limiting your range of colours will not only prove a lot cheaper, but also vastly improve your painting skills and make your finished kits communicate with the viewer in a more natural, rather than artificial, way.

Though colours are determined by personal taste, you should remember that experiencing colour is a physical transaction. A few simple guidelines regarding the behaviour of colours in relation to one another will NOT restrict you in any way, but merely improve your knowledge and the final outcome of your future kits. Most paints mix the same, so whatever you use should conform to the "physics" of colour theory.

Color has three main visual properties:

HUE: Is the actual colour...The "redness" or "blueness", etc.

VALUE: Is the degree of lightness or darkness and is similar to "tone" in terms of monochrome.

INTENSITY: Is the brightness or dullness. Bright colours are of high intensity, dull colours of low intensity.

If you study **Fig. 1**, the Colour Wheel (which some of you may be familiar with), you will notice it highlights the logical progression of colour. It's more or less the rainbow colours. You've ALL heard of the Primary colours, I hope! These are Red, Blue and Yellow, and they are Primary colours because they are the source of all other colours, yet cannot themselves be made by mixing any other colours.

Secondary colours are the result of mixing equal amounts of two primary colours. Thus, Red & Blue make Purple, Red & Yellow make Orange, and Yellow & Blue make Green. A rainbow is made of the three primary colours; the "in-between" colours are the secondary colours created by overlapping. So, in a rainbow, Red & Yellow are next to each other, but their overlap creates the orange we see. So far so good...

Tertiary colours appear between each secondary & primary colour. Thus, an orange with more red in it than yellow produces a red-orange, and so on.

Staying with the colour wheel, we next need to understand Complimentary colours. Very simply, this is a colour's "opposite", and each complement is shown directly opposite the colour on the wheel. So, the complement of red is...Yep! Green, made from equal amounts of primary blue and primary yellow. Complimentary colours, if used together, create what we call a "colour clash". You can see this demonstrated in **Fig. 2**. There are no rules regarding colour clashes...if it suits what you're doing and looks good, then use it. If not, don't! Colour clashes, if handled ignorantly, can be rather brutal to the eye. But with experimentation, and practice, clashes can be used to pretty good effect. Robin the Boy Wonder has a costume of red & green (opposites), so it CAN be done!

To darken a colour, instead of adding black (which often neutralizes the hue and wrecks the character of a colour), try adding its complimentary colour. The more you add, the darker it will become. It even works when you add Yellow to darken its complimentary colour purple. Black paint is fine for painting things which are just black (car tires, etc.) but avoid using black in colour mixing. I promise, after a while, you'll really notice the difference.

White paint is ultra-important and should always be used to lighten ANY colour. If you normally go out and buy, say, four or five shades of Red, then you'll be sorry to hear that you can easily create about 50 reds from just three colours! Adding white to red will (obviously) lighten it, eventually to pink, light pink, until it becomes white. Darkening red with its complement, Green, will darken it, more and more, until it becomes a dark, muddy brown. Don't forget, if you're going to try this, then make your own green from yellow and blue. During lightening or darkening the red in this manner, you can, at any point, introduce other colours, such as blue to create a whole variety of purples, or yellow to create oranges. You'll find it's seemingly endless, yet so beautifully simple.

Right, hands up, who mixes black & white paint to make Grey? Try mixing equal amounts of the three primaries, red, blue and yellow. See **Fig. 3**. When the three primaries are mixed, the hue becomes a neutral grey, which can then be further manipulated to create light or dark grey, bluish or reddish grey, etc.

If you actually take some time out to practice these techniques, and (VERY, VERY IMPORTANT) keep records of your results, you'll find you can create literally hundreds of different colours from just four pots of paint. All kinds of reds, blues, greens, yellows, oranges, purples, pinks, greys, etc. are all there if you are armed with the knowledge to find them. Many browns, too, will come from experimenting with complimentary colour mixing. Your entire collection of paint can be achieved at a fraction of the cost!

I know you're probably thinking that this all seems like a lot of fating around just to save a few bucks. Believe me, saving money is the LEAST of the advantages of using colour-theory. You also improve your knowledge and skills of handling paint. It won't be long before you're creating the EXACT colour you need all on your own! Your kits will benefit, too. Why? It's all to do with colour harmony.

Paints are made from a variety of different chemicals, one of which is the Pigment, which actually give the paint its colour. Manufacturers don't bother mixing loads of colours to create all the colours you can buy. Nosiree! They just use a massive stock of pigments, some natural, most artificial. Haphazard use of pigments DOES result in a complete loss of harmony.

Let's invent an example. Two guys are given the same kit to paint, the Incredible Hulk (because he's only green and purple). The first guy buys a ready-made green and a ready-made purple, as well as a few different shades of each for effect. He has just painted his Hulk using some natural and some synthetic pigments, and BANG! The harmony is not there. The second guy, however, makes his own green and purple from a limited range of colours, including the various shades he'll need. WOW! What a difference. Colour harmony is a very subtle quality, but if those two Hulks were stood side by side, the difference would be STAGGERING!

If you're interested in trying these techniques, then ensure you have the following colours in your paint box: CADMIUM RED, COBALT BLUE, CADMIUM YELLOW, WHITE, YELLOW OCHRE, and a few other "sensible" colours of your choice, such as a dark red, or a purple. Try to limit your range. Yellow Ochre is a good colour to have because when mixed with red and white it creates excellent flesh-tones.

So go on, have a go. Be creative with your use of colours as well as your glue and putty. But, above all, have fun. After all, that's what it's all about.

CHEERS, JONESY.

with Tommy Ellis
of Tom & Jerry Studio

Exploring the Edge



I think I'll take a break from the figures for a couple of issues and take on something that's a bit more of a challenge than another box stock kit. I took a look through some of my movies to find something that would take some thought and required some hacking and gluing of non-standard pieces of unsuspecting styrene and resin. To this end I found what I was looking for in that classic of all sci-fi movies, *Universal Soldier*. Still can't understand why it didn't take all of the awards that year. Such acting; what a story line and that unexpected ending. A classic in every way.

I had decided to replicate the vehicle that was supposedly used by the army in its rejuvenation of soldiers killed during the Viet Nam War. This thing was pretty impressive in size and the trailer had the ability to expand to almost three times its normal width. Inside the trailer was a cool lab/operations room which, if I had been smart I would not have bothered to build. No one said I was smart. I could have left the doors closed but the effect would not have been as dramatic. It would have looked like just another tractor and trailer. But with the trailer expanded, the doors open and the addition of a few lights (o.k. a bunch of lights) the interior could make the whole project stand out. So now it was time to search for a large pile of parts to get this project underway. One thing about this project is that you will need to read carefully and study the pictures closely if you want to reproduce this or something like it. In this case we are making our own parts and some of the things that make sense to me may sound like nonsense to others but I will try to keep things as clear as I can. You will notice that I have not included all of the measurements for the parts that I made. This is because the kit you choose will need different size pieces than what I used. When you see the size included it will be to give you an idea of how I figured angles and the end shapes of the pieces I cut. They are not there as a rule but simply as a guide for your own project.

The first thing I got was the ERTL re-issue of the International Cabover tractor. While this is not the truck in the movie, it was close enough, as I wanted a version of the truck and not the exact truck. I went to a friend that builds nothing but trucks and got a trailer that was a basket case mainly for the undercarriage and tires. To this I added a few resin parts such as balloon tires for the front axle, a winch and a thermo king. For the add-on armor I decided

to use sheet styrene, Evergreen structural plastic and to find detail parts that I would need as I went. I started going through my bits boxes from old military vehicles and began making another pile. After amassing a considerable pile o' stuff (handy technical term) I was ready to start.

The first thing I did was watch the tape again and make some quick sketches and notes. I then took the ERTL kit and built the frame box stock all the way to the tires being ready to install. I then installed the resin balloon tires on the front. These came from an aftermarket supplier as did the thermo king and the winch. The resin tires required a bit of grinding with a dremel to get them to fit. They would not go onto the shaft and spindle of the axles. I also needed the frame built so that I would be able to test-fit the cab which would have most of the

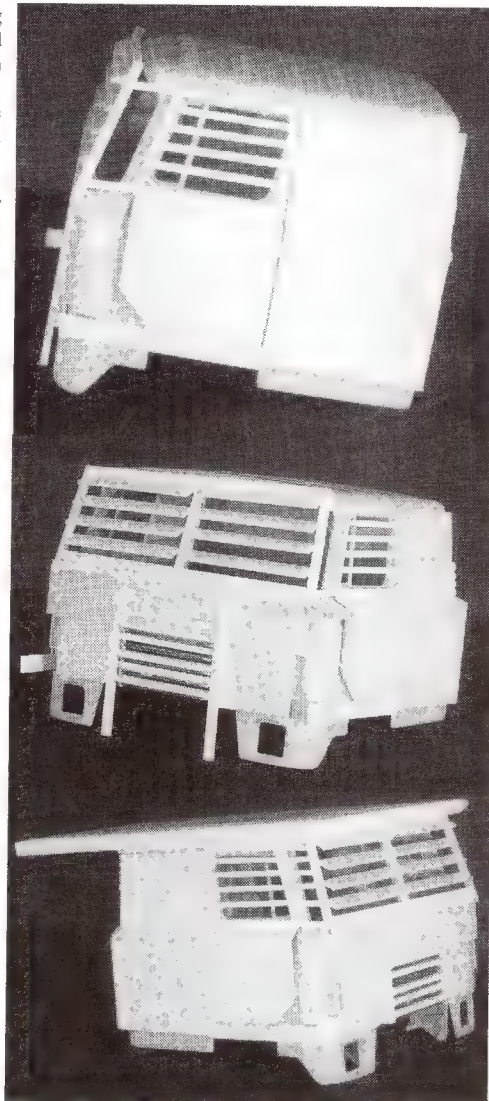


heavy modifications done. The first thing I noticed is that the exhaust system was going to need to be trimmed where it met the frame on the right side and the stack would have to wait till later to be glued on. I noticed this after I had the thing glued on and had to remove it and a bit of the pipes at the lower right side of the frame. The cab has to be extended and the stock position of the stack will not allow for this. At this point I moved on to the cab.

This kit has an upper and lower interior that are separate from the outside of the cab. The upper section is not needed so I left it out. I did build the rest of the interior box stock and added a radio on the dash. The fit is off in several places so be sure to test the fit and trim where needed. The cab takes only a few minutes to build stock. After the lower portion of the cab is done I started on the cab exterior.

For this I began by adding the easiest shapes, which is the side armor, first after checking the tape for the correct placement. I measured each of the panels and then transferred the measurements onto the sheet styrene. Use a good metal straight edge and a sharp knife to cut the shapes. Do not try to make the cuts in one pass. Simply score the surface on the first and second pass and then add pressure until you get the cut done. This will keep the knife on track and keep the cuts square. Be sure to mark and cut two of everything that you do as you will need to do both sides. I used Testors' thin styrene glue (the liquid, not the tube stuff) to melt everything together. The side armor is cut from the sheet styrene. The small sections that angle from the armor to under the line that runs just under the window towards the back is cut from Evergreen strip styrene. The ribbed side armor is also Evergreen. The cab will need to be extended to get the length correct. I extended the length by cutting pieces 1 1/2 inches long and 1 inch wide and adding them to the back corners of the cab. The armor which is a bit longer and wider than the supports themselves is then added to these extensions. Basically you will have three main sections of armor plating on the sides. One that fits over the door, one from behind the door to the end of the cab and then the last section that is added to the extension. Above this is the door window cover, a ribbed section from behind the side window to the end of the cab and then the extension piece.

The truck in the movie has a series of grids that fit over the cab windows. I used Evergreen square stock to create these on each side window and for the frame on the front window. Instead of square stock for the front I made a set of blast louvers out of strip styrene. The trick with getting all of the grids to fit

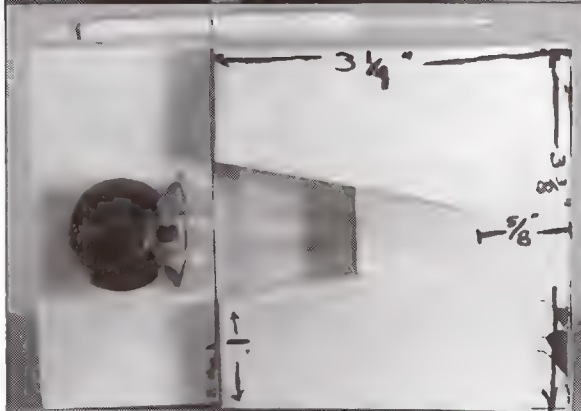
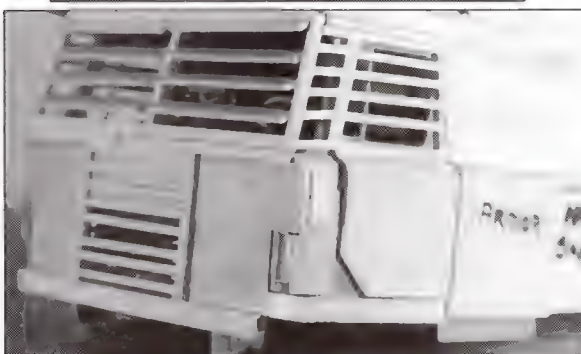
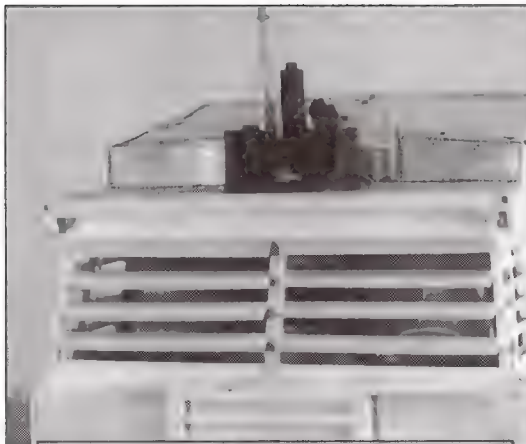


is that each piece has an angle cut on each end. Each one is different and I used my Mark I eyeball to get the cut as close as I could. I didn't worry about it being perfect but I did try to get it as close as possible. To make the pieces, I laid the piece to be cut on top of the frame and marked the length. Then I took tiny slivers off the ends until it fit. The front windows I decided to cover with a set of blast louvres. These are made from Evergreen strip styrene and are measured and cut the same as the side window cross members. Build all of these off of the truck and then glue them into place.

I installed the grill on the front of the truck and then cut it off even with the cab bottom. I added a piece of square stock on each side of the grill. I then added more square stock to create a grill that starts at the bottom of the front window frame and ends at the bottom of the cab. To each side of the grill I covered the front of the truck with very thin styrene to flatten out any roundness the truck body had. There is a strip just under the grill that holds several lights and I used a piece of Evergreen channel to make this section. Under the window to each side of the grill is a smaller grid covered intake. These are made just like the covers for the side windows and then glued in place.

The hardest part for me was the top sections of the truck that held the sensor array and some big air intakes. It seemed everytime I watched the movie it was shaped differently. To start the top you will need the top plate that everything else sits on. For this I measured from $\frac{1}{4}$ inch in front of the leading edge of the cab top to $1\frac{1}{4}$ inches longer than the back edge and $\frac{1}{8}$ th inch wider on each side. This gave me a piece of plastic 3 and $\frac{3}{8}$ th's by 5 inches. I added the edges to this with strip styrene and rounded off the leading edge with sand paper. All of this was then glued to the top of the truck and then I went back to the tape as the top is fairly complex and I wanted to get as many of the features as I could correct. The tape showed that the top plate had an angled section that ran from the back of the door windows to the front, sloping towards the front. This section also had a small separation between the top plate and this piece that runs across the front. To make this piece I cut a piece of sheet 1 and $\frac{11}{16}$ th's inch by the width of the top. I added the sides which are angled to match the rise of the section. Rather than try to do the math to get the angle, I glued a thin strip under the leading edge and a thicker piece under the trailing edge and then glued this to the top. This left a small opening in the front and raised the rear enough to give me the angle I needed. When I added the strip for the sides I just got the bottom aligned with the piece below it and after the glue was dry I trimmed the top and sanded the seam to round it off a bit.

For the air intakes I had a bit more of a problem in deciding how it should be done. I finally decided to make the openings for the two main intakes 1 inch wide at the front with a taper toward the center at the rear. The first step is to cut a sheet of thin styrene that is the same size as the remaining area of the top. I then found the center at the rear and measured in 1 inch from each side at the front. These lines were then connected and this gives the angle of the intakes. I then measured $1\frac{1}{4}$ inch from the front and drew a line across the piece and $\frac{5}{8}$ th inch from the back and drew another line across. The front line would mark the front of the center intake and the back line shows where the intake bends down. Make a cut from the front along the angled lines to the mark $\frac{5}{8}$ th's from the back. Next cut out the front of the center section and then score the line at the rear of the center intake. This center piece was then bent down a quarter of an inch to



create the slope for the center intake.

The sides of the intakes are cut with a taper of $\frac{1}{2}$ inch at the front to 1 inch at the back and a total length of $3\frac{1}{4}$ inches. So for the intake area I have one piece that is 86 mm wide and $3\frac{1}{4}$ inches long with the center cut out for the middle intake along with four side pieces cut to the dimensions listed above. I needed two sides for the outside and two for the inner area where the center intake is located. All of the parts are glued up and then the seams are sanded. I cut three pieces of photo-etched brass screen to fit over each of the intakes and glued them in place with C.A. glue. Then the whole section is glued to the top plate of the truck. The rear of the intakes I left open at this time and will decide whether to add screening later. This is the area where you may want to look closely at the photos since the instructions are a bit confusing at times and the parts are simple to make but harder to explain.

As I will not get this piece finished in one article I will tell you what I did for some of the other parts that are needed for the cab. For the sensor array I used nothing more than several pieces from my bits box of military kits. The array is never shown in the movie enough for you to see how it goes together so just add things that look good. I got several lights from other kits to be able to add all of the lights on the original. These included some aftermarket marker lights that go over the side windows and some square headlights rather than the round ones in the kit. One reason for the change in headlights is that you will discard the entire lower bumper and headlight area on the stock kit. Which reminds me, I removed the front of the cab even with the line that runs along the top of the section that holds the headlights. This is easy to do with a razor saw but a hobby knife will work if you take your time.

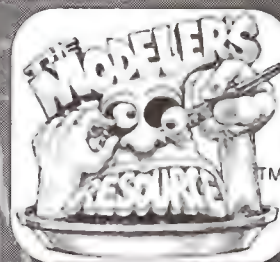
Each front corner of the cab has an area that will need small pieces of plastic cut to square up the corner and to fit around the stock intakes. The winch is added to a piece that is glued to the frame not the cab. This is to allow the cab to pivot on the mounting pins instead of being locked in place. There is a large front bumper that I made from Evergreen that goes very close to the ground. This piece has a push bar that is mounted to the frame and is made from aluminum tubing bent around another round object to keep it from creasing.

I will show the rest of the cab in a few photos next time and include the fuel tanks and front bumper section. The trailer will be the biggest challenge but will allow you the most freedom depending on how closely you wish to follow the movie. I am thinking of closing off the back of the cab extension but this is just a piece cut to create a floor and one that will be the new back wall of the cab. In addition to the normal sheet styrene you will need some sheets of clear for the lab. There are several glass walls and frosted glass sections of wall that act as lighting.

I will not be using the stock top or bottom of the trailer except for getting the width. I will use the front and the frame of the rear door along with the rear of the frame and the wheel sets. If you are planning on doing this project you might go out and get a couple of different colors of 20 gauge wire for the lighting and decide what type of power supply suits your needs. I will be using a battery pack but you may need a source that will plug in, in which case you will need to know a lot more about wiring than I do. I still have a bunch of lights from the fibre optic kits and will use them for my kit. I may even run some of the fibre optics if time allows in finishing the kit.



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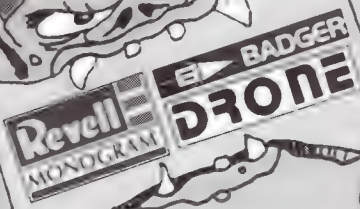
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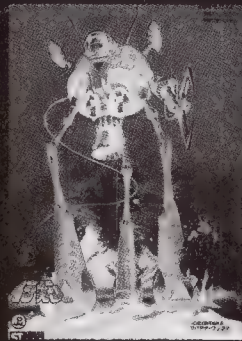
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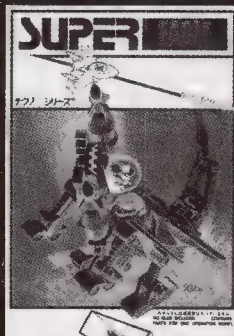
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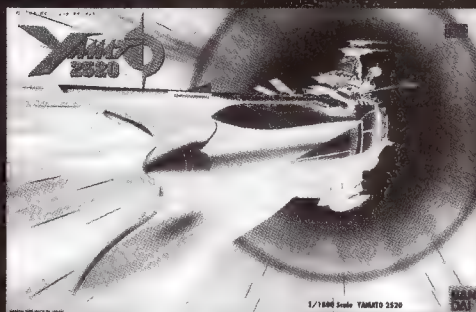
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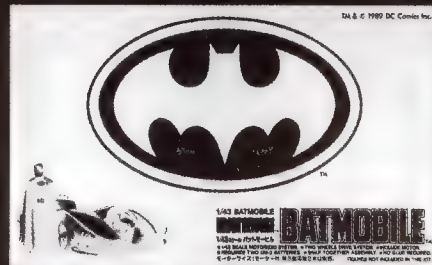
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Here are a few new things from **Stephen F. Venters**. On the left is *Angelina, Sorceress of Light*. This is a 1:6 scale kit; 10 resin parts, 6 gold plated pewter, 6 clear resin, lighting unit, receptacle. Cost: \$169.95 plus s/h.

The picture on the right is the latest edition to the Dioramic Details Series. This is the *Sorcery Cauldron* with boiling liquid and electronic light effects. It's 1:6 scale but will work with 1:9 or 1:8 scale just as well. Cost: \$49.95 plus s/h.

Find out more about these and other products by contacting: **Stephen F. Venters and Associates Productions** • 2040 North Elston Avenue • 1 North • Chicago, IL 60614 Tel: 773.772.8122 • Fax: 773.772.9339



Hot out of the molds from **Bowen Designs** comes a few new sculpts for your collection. First up, **The Jimmy Leggs** (you probably remember this from our coverage of Golden Apple) pre-assembled statue and model kit. This sculpture will be available in a limited edition of 1,000 for the pre-painted sculpture (\$130.00) and 500 will be available in the unassembled model kit line (\$90.00). Next up is **Spider-Man Bronze**, mounted on a custom slab of black Spanish Marble, hand-rubbed finish, numbered, 1:6 scale with a SRP of \$2,500.00. Last, but not least, is HP Lovecraft's **Cthulhu**. Bowen Designs will be going back to the master molds to complete the announced run of 2,000 limited edition sculptures. A limited edition of 25 Bronze are available upon request with a SRP of \$1200.00. For more information contact: **Bowen Designs**, PO Box 220223, Milwaukie, OR 97222 Tel: 503.786.0542 Fax: 503.786.7948 <http://www.teleport.com/~bowen8r>



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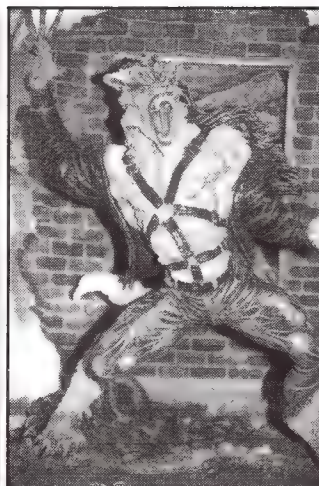
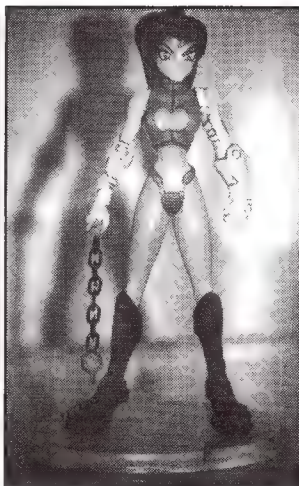
named "Wolf-Spirit." This kit, in 1:8 scale, is sculpted by **Joe Laudati**. See our ad this issue (back inside cover) for more information on these and all the products we sell. Contact us at: **The Modeler's Resource** • 1141 Holly Avenue • Clovis • CA 93611-6210 Tel: 209.322.9854 Fax: 209.322.9053 e-mail: modres@psnw.com • Internet Site: <http://www.modelersresource.com>

Ever since Big Daddy Roth artist, **Ed Newton** created our logo a few years back, we've had a dream of having it produced as a 3-D sculpture. Now, thanks to the sculpting talents of **Vance Rudzinkas**, our wish has become reality. You'll be reading about Vance in an upcoming issue of the mag, but for now, trust me when I say that Vance is one talented sculptor. Pictured kit built/painted by **Bob Egrini**.

This kit (yes, it's actually a kit) is roughly 8" high, by 8" wide and approximately 2½" deep at its deepest point. It comes in three pieces and is cast, by **Mark Brokaw**, in odorless white resin. We debuted this kit at Chiller and if you'd like your own kit of our logo, it's yours for \$45.00 plus \$6.00 s/h USA; \$12.00 s/h Can-Mex or \$16.00 s/h Eur-Asia. Send check or money order (drawn on a US bank, in US funds) or your Visa, MasterCard or American Express card will work just fine too. Also, on the right is the first kit in our new line, "Daughters of the Realm" aptly



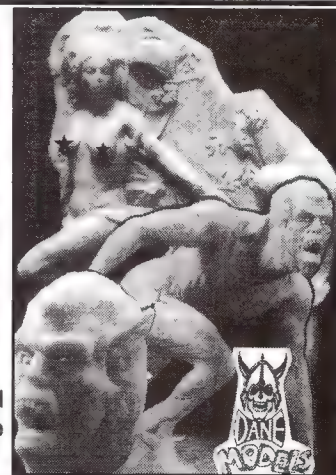
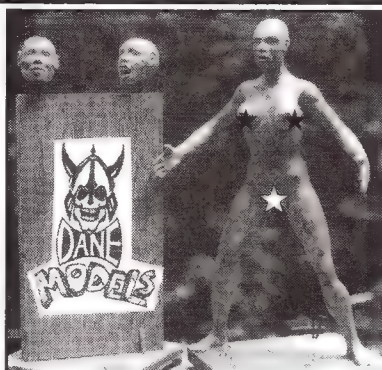
Wolf-Spirit™



Screamin' has some new kits on the table. Aside from the one we pointed out in our last issue (Chris Dalhberg's *Rise 'n Dine*), subscriber James Stein of IL sent us these photos that he took at RCHTA, to feast our eyes on. Starting on the left, we have the *Girl in Tub Diorama*, a new *Japanese Animé*, *Urban Werewolf* and a brand new *Pinhead* kit. For more information on these and Screamin's full line of kits, contact them at: **Screamin' Products, Inc.** • PO Box 6577 • Albany • NY • 12206 • Tel: 518.432.4582 • Fax: 518.432.4581 You can also reach them on the 'net at: <http://www.screamin.com> • screamin@global2000.net

From **Dane Models** comes a few new kits for your consideration. First up (near right) is *Universal Female*. This is made to be customized! Comes in 1:6 scale and includes three different heads of Playboy® Centerfold and *Scream Queen*, Barbie Benton, from her movie, "Deathstalker." Photo is of finished sculpting.

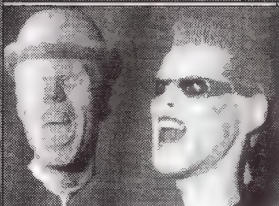
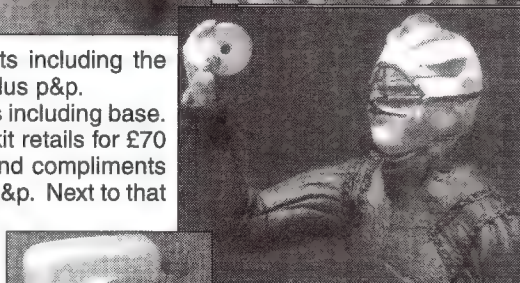
Next up, (far right) is *Werewolf* and *Gypsy Girl*. 1:6 scale, 8 inches tall. Shows wolfsman lunging over his victim. Inspired by spanish painter, Francisco Goya, from his work called, "Nightmare." This wolfsman is in tattered clothing and has pentagram on his chest. The base shows rocks, leaves, a tree stump and a gypsy girl victim being held down with the monster's hand on her throat (Photos are of nearly completed sculpture). Also, Dane Models is proud to announce the first resin casting materials that are totally safe and give off no deadly gases of any kind. For more information, please contact: **Dane Models** • c/o Wayne S. Hansen • 415 Julian Woods Lane • Julian, PA 16844 • Tel: 814.355.2542

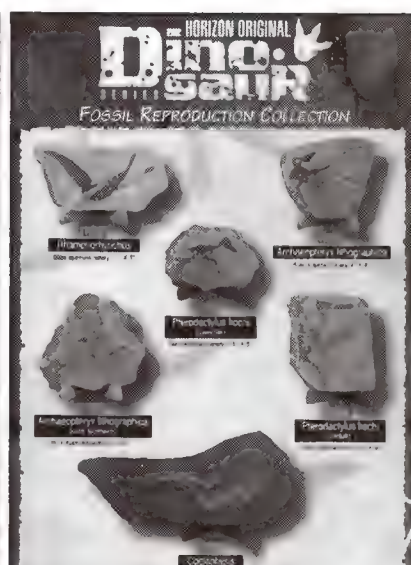


C & G Coldcast is proud to present a few kits for you. All of the kits are 1:6 scale and are produced in cold cast porcelain. First up going clockwise, *The Werewolf* (comes in 5 pcs including base - £60 plus p&p); *The Scarecrow* is also in 5 pcs incl base and retails for £50 plus p&p. The next kit in the line-up is based on Iron Maiden's album covers (Piece of Mind - 1983) called *The Trooper*. This is a fully licensed kit comprising 6 parts including the base and aluminum sword. Retails for £65 plus p&p.

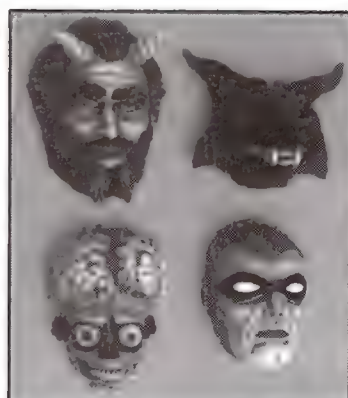
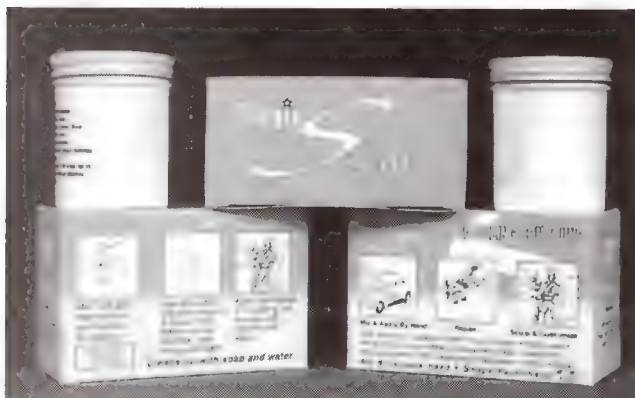
Next in line is *The Vampire* which is 5 pcs including base. Based on a painting by Chris Achilleos, this kit retails for £70 plus p&p. Next to her is *The DA* in 4 pcs and compliments the Revell range of figures. Cost is £50 plus p&p. Next to that (bottom) is the replacement head for the Revell Riddler kit. Above that is the *CD Cenobite* which comes in 4 pcs plus chains and includes base based on the Third Hellraiser film.

Finally, a kit that's a bit of a play on words, *Close Encounters of the Turd Kind*. For more information on these kits, please contact: **Gary Evans, C & G Coldcast** • 24 Prettyman Drive • Llandarcy • Neath • S. Wales SA10 6HZ Tel: 01792 817660 e-mail: cgcoldcast@aol.com

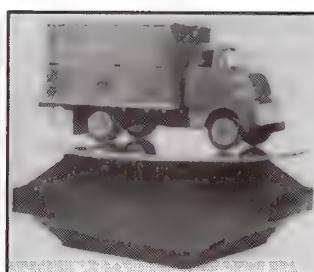




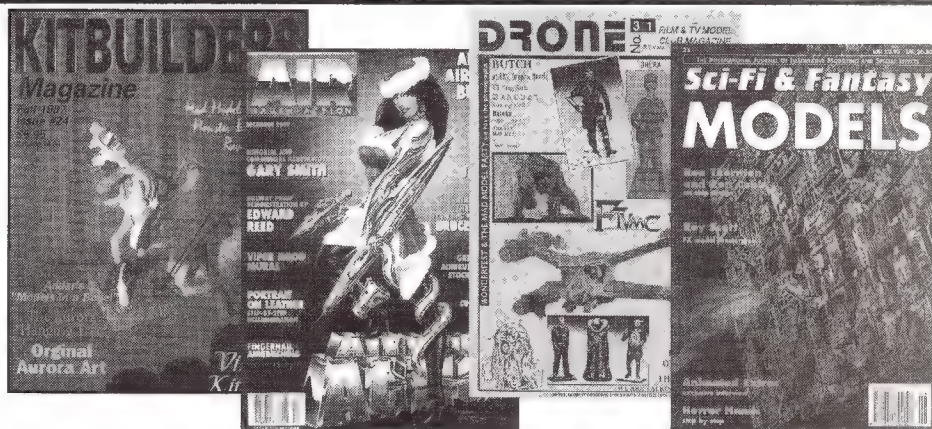
Posthumous Productions presents *The Fiddler* in 1:6 scale. This is a unique 3-D likeness of the Grateful Dead "Blues for Allah" album cover. Kit comes with several Grateful goodies and includes everything needed to build the perfect tribute to the Grateful Dead. Cost: \$125 plus \$10 s/h. Contact: Posthumous Productions, 88 Oakdale Road, Chester, NJ 07930 Tel: 973.347.8225 Fax: 973.347.8287. Next up is Needful Things' *Frankenweenie* in 1:6 scale and retails for \$50 plus s/h. Available through: Morningstar Creations, 119 Rockland Center, #227, Nanuet, NY 10954. Also, Horizon has some new fossils heading your way. Contact them at: Horizon, 714 Ducommun Street, Los Angeles, CA 90012. Tel: 213.687.0853 Fax: 213.687.0659 e-mail: horizon@horizonoriginal.com or <http://www.horizonoriginal.com>



Wesco Enterprises presents *Magic Sculpt*, a versatile compound that can be used to fill seams on plastic models, make game pieces, reposition figures, cast a part and add features to models. It is sold at some hobby stores in 4 oz and 8 oz kits. If the store you shop at doesn't carry it, please have the store contact them at 916.944.1445 to order it. Next up is *Head Cases* from Skull Island Models. These four flat-backed heads average 2" in height; *Pan*, *Scarewolf*, *Invader from Mars* and *Jungle Hero* may be purchased plain at \$5 each with magnet on back for \$7 each or with eyelet screw and nylon necklace for \$8 each. Add \$2 for s/h and order yours from Skull Island Models, 439 Chestnutland Rd, New Milford, CT 06776. These are sculpted by Steve "In the Arena" Goodrich. *The Rancor Monster* is one of the latest releases from Dark Horse Comics and sculpted by Randy Bowen. This is a bronze and is now available from Dark Horse Comics while supplies last. Each sculpture is presented with a certificate of authenticity that is signed by Randy Bowen. For further information or to order, call 1-800-826-0052.



Playing Mantis has informed us that the normal "styrene glue" won't necessarily work for the Polar Lights kits that have been released. The reason is because of the material used in the plastic. Some of these cements do not bond to ABS material. As a result, their kit builders did some tests and found that among others, Tenax-7R works well, as does Testors Plastic Cement #3502, Plasti-Zap CA+, Testors Model Master Instant Adhesive for Plastic Models #8874 and a few others. Playing Mantis has begun manufacturing their kits with polystyrene plastic. Until then, please use their glue recommendations for the best results. Next up is a photo of the new Classic Movie Monster stamps now available at your neighborhood Post Office. Get 'em while they're hot! In the third picture over, we have a truck sitting atop a battery powered turntable produced by Burlington-Roundhouse, makers of fine tools & models. The display turntable is 6½" X 6½" X 3" and made of high impact styrene. It is powered by 2 D size batteries controlled by a convenient on/off switch. For more info, contact: Burlington Roundhouse Corp, PO Box 665, Castle Rock, CO 80104-0665. Finally, for this set, is the latest offering from Zotz, titled, *Sentimental Journey*. This is a 1:3 scale bust done in the style of the 1940's Pin-up and sculpted by Alex Lopez. Cost of the two piece bust is \$79.95 plus s/h. For orders within the USA, please contact: Puff & Stuff, 703 Lowry Avenue, Jeannette, PA 15644 Tel: 412.523.8444 Fax: 412.523.6979



• **Kitbuilders #24** takes a look at Vintage kits in this issue. Gordy also presents some great views of original Aurora box art paintings, in color. Coverage of MMP4 and Monster Bash Show is included.

• **Airbrush-Action** presents a very good write-up with their "Annual Airbrush Buyer's Guide". Besides this, they've got their normal bunch of "how-tos" many of which transfer over nicely to the garage kit industry.

• **DRONE #31** flies over from the UK and covers tons of kits and their interesting look at what's happening over in their neck of the woods.

• **The Prehistoric Times #25** presents a conversation with Dr. Robert Bakker, Cinematic Carnosaurs, Dinos of the month, Merchandise of the Lost World, Model Mania with Dave Bengal, another interview with Douglas Henderson and much more!

• **Historical Miniature #9** features 4th Alabama VLS' Downed Knight, Artist Profile of Adrian Bay, Show coverage of Tulsa '97 and MMP4 and tons of other stuff for you.

• **Sci-Fi Fox Newsletter Fall, 1997** covers Alien Special Effects, The X-Files and Anastasia among other things.

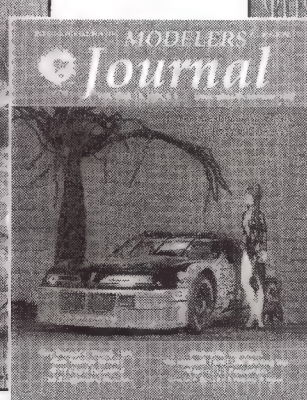
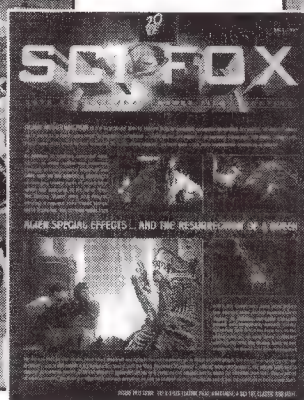
You can contact them for a free subscription to this newsletter at: **SCI-FI FOX, 20th Century Fox Publicity, PO Box 900, Beverly Hills, CA 90213** or e-mail them at: scifox@fox.com

• **FineScale Modeler Nov 97** has a great article on Airbrushing with Acrylics. They go into a full range of acrylic products, including AeroMaster, Gunze Sangyo, Model Master, Polly S, Polly Scale, ProModeler and Tamiya. It's a very extensive article by Matthew Usher which figure kit modelers can certainly benefit from.

• **IPMS Modelers' Journal Nov/Dec 97** hits the track running with cars, planes a boats. There is an excellent article on Roy Mengot's "Titanic 1986" and a full range of other articles.

• **Sci-Fi & Fantasy Models** goes into more of the behind-the-scenes effects and 'how-tos' for you. Udo Reitter goes into building Star Command's "Artie" and there's also an article on casting using gelatine. There's a second part article with schematic artist, Troy Vigil as well as a series by Ron Thornton on Spacecraft and Vehicle Design. Lots to read so check it out.

There is a full range of prices depending upon where you are in the world and how you would like the book shipped, so please contact them for all the pricing information.



For more info, write these publications at the following addresses (enclose SASE):

- **Airbrush-Action:** 1985 Swarthmore Avenue, PO Box 2052, Lakewood, NJ 08701 Tel: 908/364-2111
- **Amazing Figure Modeler:** PO Box 30885, Columbus, OH 43230
- **DRONE:** 172 High Hope Street, Crook, Co. Durham DL15 9JA England
- **FineScale Modeler:** PO Box 1612, Waukesha, WI 53187-1612 Tel: 800/446-5489 (for subscriptions & renewals)
- **HFX:** 201 North Presidential Blvd, Bala Cynwood, PA 19004 Tel: 610.660.9287 e-mail: marketing@heronandyoung.com
- **Historical Miniature and militaria:** R & K Productions, 6080 Sunnycrest Dr, Agoura Hills, CA 91301 Tel: 818/991-9044
- **Kitbuilders:** Box 201, Sharon Center, OH 44274-0201 Tel: 330/239-1657
- **Monstrosities:** PO Box 1024, North Baldwin, NY 11510-0924 Tel: 516/378-1338
- **Modelers' Journal (IPMS):** PO Box 6138, Warner Robins, GA 31095-6138
- **Prehistoric Times:** 145 Bayline Circle, Folsom, CA 95630-8077
- **Sci-Fi & Fantasy Models:** PO Box 15553, New Orleans, LA 70175-5553 Tel: 504/835-9592
- **Screamcraft:** 608 Vernon Avenue, Lansing, MI 48910

The Beauty Shot



with Chuck Davenport,
1st Vice President - IPMS/USA

Building the diorama turned out to be quite a challenge and photographing the results was equally demanding at least in terms of time. The final beauty shot Fred ran in the last issue consumed 10 hours of preparation and photography. For this builder, the final shot is the culmination of the whole modeling exercise. When I was in college, I learned photography for the sole purpose of photographing my models and I still have all the shots I ever took.

I no longer have access to a darkroom and I do not as yet have Photo Shop to accomplish special effects with a computer. So, every effect you see is done "in camera." If you have an SLR camera and some other basic equipment, you will find these techniques easy to replicate. Knowing how to control light, how it behaves with a camera and the limits of film technology are useful bits of information that you can learn from a book (I did). However, like everything in life, the most important element of a successful shot is planning.

Recall my original storyboard two issues ago which hinted at a celestial background. Thumbing through a photography book, I came across a technique for simulating a planet and starfield and that I incorporated into my storyboard. The rest was just an amalgam of simple techniques. I'll start with the equipment I used.

First and foremost you must have a tripod and you will want one that incorporates stabilizers of some sort. Next, you need a means of keeping the shutter open for long periods of time. Manual cameras have a dial with a series of numbers and the letter "b" which per-

mits the camera's shutter to remain open with the use of a cable release. I have an electronic camera (with manual override capability with up to 30 seconds of open shutter. If, like *Starship Troopers*, your photo requires a number of shots to achieve the final effect you will need a camera with multiple exposure capability. In lieu of this, you may fashion a simple blackout lens cover to protect the film against light incursion in between "takes." I also have a Black and Decker Workmate to support my model but you could easily use a card table or a door supported on sawhorses to provide a stable base. There are some bits and pieces

you will need but I will get to those as we progress. Oh, yes...you need plenty of night.

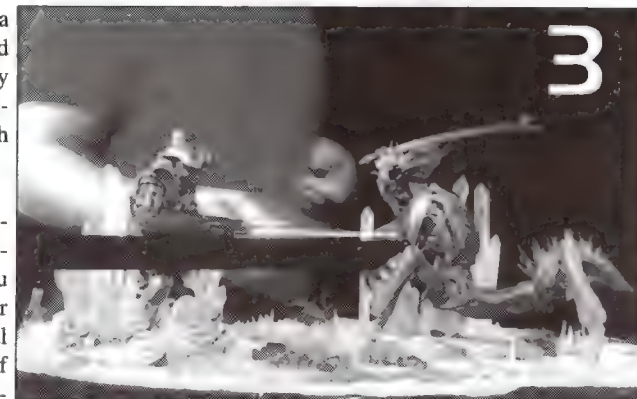
Night? You bet! I do all of this at night, moonless, overcast night being best. You do not want any stray light entering your camera. Remember that photographic film is nothing more than a recorder of light. With varying degrees of efficiency, it will record everything with a sort of cumulative effect. So, I shoot at night where I can exercise the greatest amount of creative control over light. If you have access to a large room with black out curtains, that will work as well.



I set the scene up in my yard (recreated in daylight for the purpose of demonstration). A portable light provides illumination in between shots for focusing. I also carry a small flashlight. I placed the diorama on the "set" and angled it to obtain the view you see. I was a bit limited in viewing angles because of the sheer size of the thing. I really wanted to shoot looking from behind PJ but I could not get enough depth of field to pull a tight focus on all the diorama elements. So, I opted for the shot you see. Actually, the laser blast effect worked better from this angle.



The first picture element was the laser shot. In *Photo #1* I covered a wood guide with electrician's (black) tape and clamped it to the Workmate so that it appeared as an extension of PJ's blaster (looking through the lens of the camera). A simple frame clamped to the set permanently established the diorama angle relative to this guide. A similar guide could be fashioned from a ruler, piece of stiff cardboard or plexiglass. (Without a guide, my hand shaking would have resulted in a snake-like image as opposed to a bullet-straight laser shot. *Photo #2*, one of the outtakes, illustrates this.)

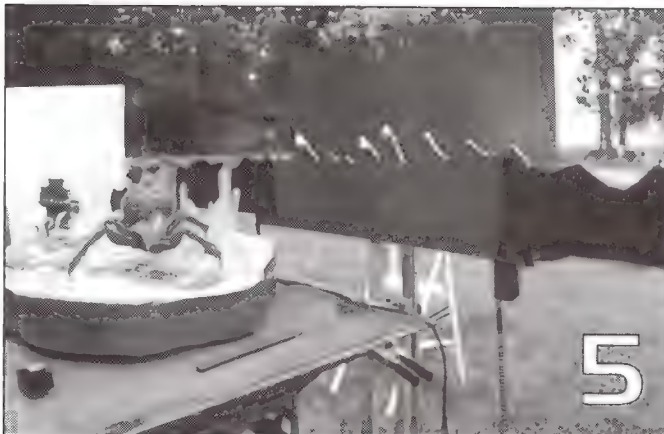


In *Photo #3*, you can actually see a timed exposure of how to accomplish this blast effect. Two 30 second exposures at f-11, ASA 100 film, were needed to create the effect. In the first exposure, I allowed the light to linger 10 seconds at the muzzle, then moved it slowly towards Windy's shield. In the second 30 second exposure, I moved the light around Windy's shield to simulate the intensity of a blast. Getting the right

amount of light is not a matter of luck. I use a hand-held Luna-Pro light meter which is sensitive enough to measure the light of a half-moon. It costs a bundle and I do not expect for you to purchase one. So, use my exposure recommendations to begin building a "library" of exposures. For every exposure I make, I take copious notes on f-stop, shutter speed, flash power settings, mistakes, light placement, everything I might need to reproduce the shot. Speaking of mistakes, *Photo #2* also shows what happens when you forget to remove props in subsequent exposures. The light for the blaster effect came from a penlight with a Lucite rod extension covered in electrician's tape save for a small hole to allow light to escape.

The third shot is a simultaneous main light and crystal forest exposure. I determined the crystal exposure to be 10 seconds at f-11. Without a light meter you could determine the correct exposure for a lighted element by sacrificing some film. Take a series of test exposures starting at a known point such as f-11 at 10 seconds. Adjust each exposure by one second. Do not change your aperture as that affects depth of field (the area in front of the camera lens that is in apparent focus). Rather, adjust time or shutter speed; every time you double or halve the shutter speed, that is the equivalent of one stop (e.g.; 2.5 secs -- 5secs--10secs--20secs--40secs). At 2.5 seconds, I have "underexposed" my starting exposure (f-11 at 10 secs) by two stops thereby allowing less light to strike the film plane. At 40 seconds, I have "overexposed" the starting exposure by two stops thereby allowing MORE light to strike the film. The shutter speed dial on cameras is an expression of this relationship with light. The same is true for the aperture control ring. If you have an electronic camera, there is likely a liquid crystal display that shows this information. You will need manual override capability to be able to do any of this.

I positioned my Sunpak 522 flash (with a homemade bounce umbrella) as you see in *Photo #4*. The flash is angled toward the diorama at about 45 degrees. This is a very basic setup...one flash. In some shots I used a bounce card on the opposite side of the flash to fill in shadow areas. But, I found that the crystal base reflected so much light that this was



unnecessary. You may need a bounce card for your shots which can be made from a sheet of white posterboard. In other photos, I moved my flash around to be able to choose the most pleasing lighting effect. To take both shots at once, I balanced the output of the flash so that it matched an aperture setting of f-11. If your main light source has no such power output adjustment, use a tape measure to precisely calculate the flash-to-subject distance and move the flash head accordingly. In the photo the flash fires and the aperture remains open for 10 seconds to record the light of the crystal forest.

In *Photo #5*, I placed the "mountains" in the background. Nothing sophisticated here, just a piece of dark blue (preferably black foam core poster board cut to the shape of mountains. In

my viewfinder, I could see that the mountains did not fill the frame so I taped on some cardboard, painted black, to the sides of the posterboard. In *Photo #4*, I held the shutter open and fired my flash between the mountains and a piece of scrap. *Photo #2* is the result of this setup. In subsequent shots, I deleted the piece of background scrap and merely fired the flash several times behind the mountains using a red gel filter to add color. Since the flash-to-subject distance was the same as camera-to-flash (approximately four feet from the camera to the flash), I merely set the flash to give me a slightly greater amount of power than that which was needed for f-11 at four feet. This results in the halo effect.

The final shot was the starfield. The mountains are still in position to block any light; it would not do to have starlight showing through the mountains. I had previously prepped the posterboard by scribing some circles to represent the planet and its halo along with a ring. Using two different sized awls, I randomly punched holes in the board. Again, you can see in *Photo #6* I had to extend the sides of the posterboard with painted cardboard. Black electrician's tape concealed the joints. Black gaffer's tape would have worked as well. Over the course of some 15 different exposures, I varied the position and power of the flash to achieve a number of different effects from which to choose.

Having multiple exposure capability greatly facilitates this photographic exercise. Before I attained this capability, I used to set up every element and measure and mark its position precisely because once the shutter was tripped, I had no way of looking through the viewfinder. With patience and planning, you can achieve similar, if not better results. In fact, I was hoping that this and subsequent articles might stimulate some readers to begin submitting their own photographic efforts for publication. In my next article, I will detail the techniques I used to light the crystal forest and wire everything together. This will kick off a series devoted to lighting your models. I hope you enjoy it! Until then, if you have any specific questions, email me at ibeipms@hom.net or send a letter via the editor. Thanks for all the encouraging remarks thus far!

Regards,
Chuck.

the Making of a Monster

by Randy Guthrie
of Li'l Monsters

The purpose of this article is not a step-by-step instruction on how to put out a kit. I'm sure everyone who does it has their own story to tell. This is just a window on the process in my case. From first thought to first sale, to give an idea of the work and time, not to mention money, that is involved.

I had just debuted "Trophy" at Mad Model 3 and the reception was good so we were talking about a follow-up piece. "Pumpkinhead" was mentioned in one conversation and it seemed to be a natural choice. The "Alien" just didn't lend itself to the style I was going for in this series.

At this time the licensing issue seemed to be on everyone's mind so I decided to try for the license. I knew GEOmetric had the license to "Pumpkinhead" so I decided to ask them. I found George Stephenson the next day and ran it by him. He was very supportive and gave me information on who to contact at MGM.

Next stop was at the Cellar Cast table to talk to Steve West about doing another piece. He had just finished the Predator trophy for me and I wanted to know if he was up for another big monster. He was interested so we decided to talk more after the show.

Step one taken care of but lots of work left to do. The main thing would be the license. I decided to have it ready for Mad Model Party 4. One year - plenty of time, right?

I made the first call to MGM several weeks later. Following George's suggestion I had all my information ready. That included my prices - wholesale and retail, expected sales, and information on my company. I was a little worried about explaining what I was trying to do. I spoke to the Vice-President of Licensing, Susan Toumaian who was very receptive and interested in what I was talking about which was very encouraging to me. We decided I would send all the information to her by mail.

After this I really got busy with Steve to figure out how the piece would look. He suggested making it a full head and neck to make it more like a taxidermy head. Sounded good to me and it would be a fun thing to paint. I knew I wanted to mount it on old wood to tie it into the old church and backwoods setting of the movie. I told him to go ahead with it that way and I would handle the plaque. We agreed on a price and I set about to get the license.

Now you have to remember I am a painting contractor in the middle of our busiest time of the year and working long hours, and Steve is incredibly busy on other projects, so by the time I got back to this it was the middle of August.

Aug. 28 - It had been so long I sent MGM another letter of introduction and my proposal.

Sept. 7 - Got a fax from MGM saying project is interesting and they gave me terms for licensing.

Sept. 9 - I sent back my agreement to the terms and a formal proposal. I also sent information, labels, and various things from the "Trophy" project to show the style I wanted to follow.

Oct. 8 - I was sent a copy of their deal memo to initial and return.

Oct. 10 - I had a small item that I requested to be changed.

Oct. 31 - Fax from MGM came back with deal memo changed as per my request and artwork was on its way. Contract was in the mail. Here we go. Happy Halloween!

Nov. 7 - Artwork arrives and I begin to work with a different person at MGM - Deborah Waldron who remained and still is my contact down there. All approvals are handled by her and I have to thank her here because she was right there and handled everything just as fast as I could have

hoped for. Thanks Deb.

Nov. 12 - Contract arrives and another person handling the financial end of this. Daryl Dunbar was very helpful on the few questions I had about the contract. I signed the three copies and sent them back.

Nov. 21 - Film logos arrive.

Somewhere around this time it started snowing and it didn't stop. And when it wasn't snowing it was raining or we were getting ice storms. My contact with Steve was down to phone calls because I couldn't get over the mountains and everything just generally came to a slow down.

I used the time down from work to get started on the labels. I knew what I was looking for, but I was relying on a color copier and I was very disappointed in the results I was getting in the colors. I could not get the deep purple I wanted and this was from three different places. So this might be something to think about if you do labels. Next time I will design around color separations and have them printed.

Dec. 5 - My fully executed contract arrives and I am licensed. I now have to send them proof of product liability insurance. This is something you should look into the cost of if you are trying for a license. It is something you will have to provide to anyone you are dealing with. I was lucky because I was able to get it through my painting insurance at a good price. It is best to be protected.

Dec. 30 - Letter to Deborah with brass plaque for approval.

Jan. 5 - The label is completed and sent for approval.

Jan. 7 - Sent in ad artwork for Kitbuilders and brass plaque approved by fax.

Jan. 10 - Label artwork approved but I messed up the copyright notice. This was fixed and re-submitted. Approved by fax.

Jan. 13 - Ad approved.

In the next couple of months there was still a lot to do. After Steve scaled the head I had to find and order the eyes we would use. These were located after a few calls and I was able to get him a pair he could use in the sculpture. I went with clear glass to let the customer do them the way they want. In the movie they are white and later on they get veins and a cats-eye like pupil. This really shows up in the photos of the actual movie creature.

One last problem on the other side of the mountains. The supply of clay that Steve wanted to use on this was all used in another huge sculpture project and with the weather it was a long time before he was able to get any more.

The weather was also messing up my part of the project. I planned on using wood from a 100 year old barn as a starting place for the wall plaque. It was under four feet of snow so it was a waiting game now. Still four months to go.

March 3 - Snow finally melted enough to get the pieces I want to start work on the plaque. A week later the barn is leveled as a building site. Sculpture is progressing.

March 10 - Plaque is ready for molding. I am happy with it but it will need to be re-molded often because of the deep detailing. Should be interesting to paint.

March 13 - Send Mark Kaelin the artwork for the I.D. work on the back of the wall plaque.

March 15 - Pictures and VCR tape from Steve of sculpture in progress. Send down to MGM for approval.

March 17 - Fax from Deborah approving sculpt so far and wall plaque.

March 24 - Get I.D. from Mark and promptly ruin it making a quick alginate mold to see how it looks. Water dissolves them. Hey, nobody told me.

March 25 - Called Mark to beg for another one. It's good to have friends!

April 8 - New I.D. from Mark. I keep it high and dry.

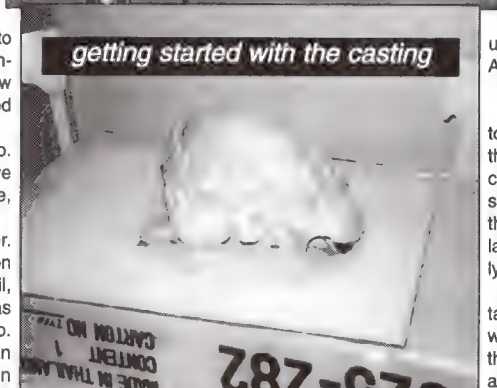
April 9 - Make a boot mold to add I.D. and lighten plaque.

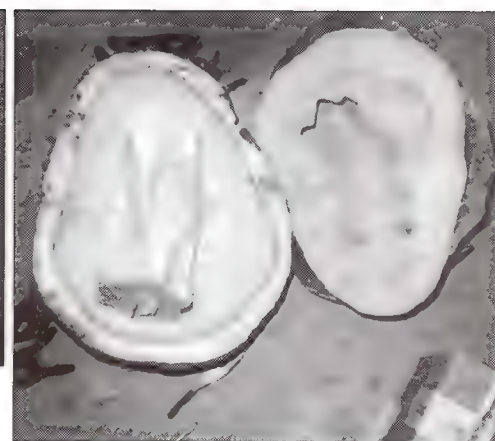
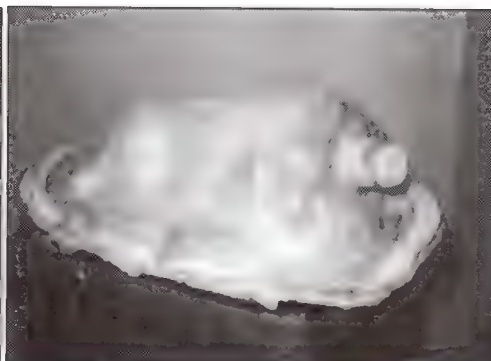
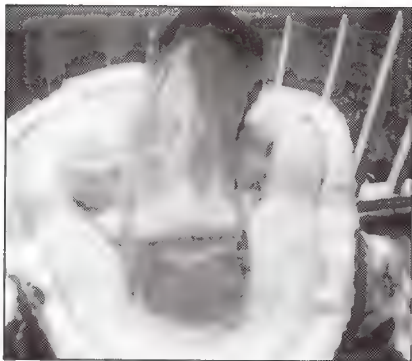
April 12 - Order brass plaques from Kaz's Trophys.

April 14 - Pick up plaques. Nicely done as always.

April 28 & 29 - Pre-orders and calls coming in. I calmly explain that it isn't ready yet, but soon. I hope.

So here it is with less than a month until the show. Hard to believe that eleven months have gone by. Seems like only yesterday. Never let them see you sweat.





Top left: One half of mold complete; **top middle:** Second half with fill spout ready for glass; **top right:** first cast in good mold

May 5 - I talk to Steve. IT'S DONE! A quick call to my brother in Auburn to pick up my boxes so I can get them and the sculpt in one trip to Seattle.

May 6 - Drive to Seattle after work and get back in town at 1:00 in the morning. A couple of quick Polaroids and a drive across town to overnight the pictures to MGM before work the next morning.

Again all this is happening at my busiest time of the year. I know I'm real fun to work with. Can't wait to get done and rush home to work 'til the wee hours of the morning. Good thing I live in the Northwest where coffee is King or this just isn't going to get finished.

May 7 - Begin clay up the jaw and teeth and trying to find all the clay I will need for the head. I have to buy out three stores.

May 8 - Fax from Deborah at work. Model looks great. Sixteen days from the show and I have final approval. Now it is down to a race. After work I start to clay up the head. A lot of clay and lots of detail. Six hours later it's done.

May 9 - Fiberglass mold shell goes smoothly.

May 10 - Saturday - finally a day off. When pulling off the glass shell, the clay spacer grabs the seam clay and rips it off. I can't believe it! Start the clay again, but not only fit it to the head, but also the glass shell so I don't have to make another one of those.

Around noon I notice the new puppy is looking very sick. So now it is off to the vet for an emergency office call and of course - Parvo - a death sentence for the dog. Well, not without a fight. That means medicine and water her down every hour.

At 10:30 that night I begin to pour the RTV. Lots of trips from the vacuum chamber in the basement to the mold on the table. The big mold. At 2:00 in the morning, the mold is full, the dog is asleep, and I am tired.

May 11 - The first side looks good so I start all over with the clay and fiberglass on the other side. This goes much smoother.

May 12 - Finish other half of

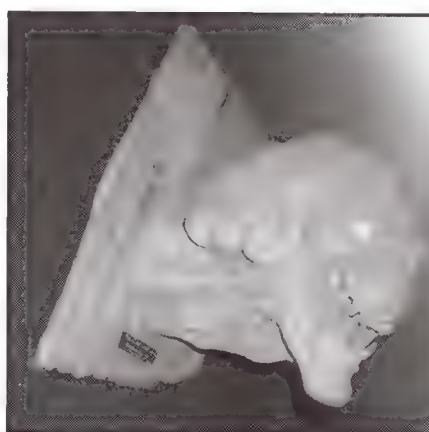
small molds and pour RTV into second half of head mold.

May 13 - The molds are done so I rush everything down to the shop and Roto-cast a head. A terrible seam line down one side. I line everything up again very carefully and try another. It is even worse. By this time I am really discouraged and just plain worn out.

May 14 - I decide to just take a night off and think this through. Right before I drift off to sleep I have an idea.

May 15 - I'm thinking there is some flex in the mold when I strap it on the caster, so I put another layer of glass on one side and then down to the shop. It works. I am now in production.

May 16 - I'm planning on casting all weekend to get ready for the show so I decide to take the night to get the labels made. Three different places and I can't get the results I want. Well, gotta go with what I get.



Below: head hunter parts



Also, I have to overnight a kit to California. A guy has offered to paint one up for me and promises to have it ready for the show. This sounds good to me because I won't have a chance to do it. Later I found out his dad died and he finished it for me cross country and back to the funeral. Thanks Dale.

May 17 - Last Saturday before the show and of course a job comes along that just has to be done while the bank is closed for the weekend. After lining up the guys and power equipment it is back to the shop for casting. Things are going great for three heads when the power shaft on the caster breaks. The next four hours are spent trying to find a portable welder. No luck so I end up re-making the shaft and attaching it without welding - but it works great. A couple more casts and I am done for the day. Is it really worth this?

May 18 - A much better attitude after some sleep. Crank up the stereo and get busy. At the end of the day I have fifteen heads. Not bad for one day. Maybe I'll make this show yet.

May 19 - Late night casting the jaws and teeth. And also several of the new "Headhunter" kits. Thirty-one pieces in that one. The pressure pot is smokin' tonight!

May 20 - More casting of small parts and six "Trophies" just to have some there.

May 21 - Casting until 10:30 and then home to pack all this into suitcases. I'll box them in the motel room in L.A..

May 22 - We are off.

May 23 - The painted head arrives at my table 10 minutes before the doors open. Later that day the first sale at the show. One year after first discussing it.

This past year has been a busy one. Frustrating and tiring. Without the help of a lot of people it would never have been completed on time. And without the bad luck and bad weather I'm sure it would have gone a lot smoother.

Was it worth it all you might wonder?

That remains to be seen. Advertising will start coming out soon and more people will get a look at the kit. It really is quite unique and offers a challenge to paint. Steve really did a fabulous job on the sculpt and it should be a must have for any fans of "Pumpkinhead" and Steve West.

I enjoyed everything about the licensing process. The people I dealt with were terrific to work with. I have heard some horror stories about other licensing, but if that is what you want to do I would say by all means go for it.

Would I do it all again? Yes, in fact the contracts are signed, the license is secured, Tony McVey is sculpting, and "Elvira"® should be ready for Chiller in October. P.S. the dog is doing fine.

"Pumpkinhead" © 1988 Metro Goldwyn Mayer Inc.
"Elvira" © 1997 Queen "B" Productions



Above left: The Lab; **Above right:** Hard at work!

The Fredericks Files

with Mike Fredericks of *The Prehistoric Times*
"New Kits in Review"



Tony McVey (Menagerie Productions Studio) has redone his popular *Cyclops* sculpture from Ray Harryhausen's "Seventh Voyage of Sinbad" film. Everybody's favorite Harryhausen character looks great striding across the rocky beach in pursuit of Sinbad. Tony's sculpting talents are legendary and it shows in his interpretation of the monster. This Cyclops looks just like the original except for a rather thin body. Tony has a tendency to make his creations look like they could be saying, "will work for food" but this style best shows off his ability to portray every inner muscle and bone as seen through the skin. Tony's figure takes a step as its arms grasp forward just the way it looked back in the 50's film. Detailing is spectacular. This new version varies from Tony's first attempt in the legs and base only. The kit comes in four finely cast pieces (body, two arms and base). Tony will reissue his Ymir from "20,000,000 Miles to Earth" next. The Cyclops is almost gone but sells for \$145 + \$7 shipping if any are left. Read on for address.

Also new from Tony McVey is his *T-rex skull*, cast in a translucent amber colored resin. All of the virtues of Tony's masterful sculpting talents are present in this detailed and accurate 1:10 scale (5 1/2" long) skull of the most popular of dinosaurs, *Tyrannosaurus rex*.

Tony's T-rex skull is a new sculpture never offered previously. The mouth is portrayed closed with the uncut rock still present within the skull and openings, thereby forming a mini base underneath the skull. The see-through amber colored resin is a great idea with so much attention being paid to the possibility of extracting dino DNA from the ancient sap material as seen in the popular Jurassic Park films. My review copy sits in a high window where afternoon sun illuminates the amber-colored resin with an inner iridescence. Nothing to build or paint here. So just kick back and enjoy! I really like Menagerie's amber T-rex skull (partly because I'm attracted to shiny things) and know you will enjoy it too. Price is just \$46.50 + \$5 shipping. **Menagerie Productions 535 Alabama St. San Francisco, Ca 94110 Tel: 415.861.2570.**

Shawn Nagle's *Godzillasaurus* (or Stoutasaurus) finally rests comfortably within the confines of my home. World famous sculptor Shawn Nagle planned on handing a copy of his new Godzilla kit to me when we met at The Mad Model Party in Pasadena last May. The model sold so well that within a short period Shawn had zero copies to hand over so I had to wait a little while.

Well worth the wait, Shawn's model is based upon the design of world famous artist and designer, William Stout for a 1982 American remake of the film, *Godzilla*. (While that film was never made, another American remake of *Godzilla* is coming this year). William Stout, especially known for his dinosaur art, gave his *Godzilla* a very prehistoric look combined with Asian mythological dragon elements. Besides his many prehistoric animal illustrations, Bill has drawn his share of dragons, including the logo for Dragon Con held in Atlanta in '96. Stout told me that he worked closely with Shawn (albeit 3000 miles away from each other. Shawn sent him video tapes to show progress) and he is very happy with the finished work.

Shawn's sculpture truly captures the look of *Godzilla* from the mind of Stout. The approximately 15" long resin model kit comes in ten main parts plus eleven



McVey's Cyclops & Amber T-rex skull



of its many back plates/spikes also need to be glued in place. Shawn has numbered them to make this easy.

Shawn masterfully emulates the original skin texture of Toho's original *Godzilla* throughout the model. The *Godzillasaurus* is posed crouching on bird-like/dinosaur-like feet holding four fingered humanoid hands in front of his massive body. The spiky head ornamentation is what gives the design its Asian dragon look. How animated or human-like you want your *Godzillasaurus* to look can be determined in the way you paint its eyes. The model kit sells for \$150 postage paid from: **Shawn Nagle 216 10th Ave. I.R.B. Florida 33785.**

Shawn Nagle also sent along a realistic sculpture he accomplished of a *Gorilla*, Shawn's favorite animal. Knuckle-walking on all fours, this beautiful work of art, portrays a low land gorilla male in the most realistic of appearance. Even without paint you can see the intelligence in the eyes of Shawn's gorilla. Highly detailed, highly accurate, you'll love this piece. The incredible sculpting of the fur alone must have taken him weeks. This gorilla in the mist would look beautiful in any living room or den. This is another professional work of art from the master, Shawn Nagle, that would have made Diane Fossey proud. (yeah, I know, she only studied mountain gorillas). The Nagle Gorilla comes in one resin piece, about six inches tall and seven inches long. It sells for \$80 postage paid. See address in *Godzillasaurus* review above. Shawn also offers another Stout painting in 3-D entitled, "Charge". By the time you are reading this, Shawn's new *Gorilla VS Raptors* kit will be available too.

Is T-rex anyone's favorite dinosaur out there? Really? Me too!! Isn't that weird?!! A newcomer joins our midst this issue that we predict you are going to be hearing a lot from in the future. No, the newcomer isn't T-rex, but Mike Furuya who has sculpted a new T-rex. This two foot long masterpiece (about 1:20 scale) is coming at 'cha and you're going to be glad it did.

Mike is an illustrator and freelance artist on Oahu in the Hawaiian Islands. T-rex is his first attempt at sculpting a dinosaur. Mike's pose has the tyrant king walking forward, head lowered and mouth wide open, ready to take a bite or let out a deafening roar. Every "scale", crease and wrinkle are meticulously reproduced in fine detail. This is a very realistic sculpture that could easily reside in any museum.

Mike portrays *Tyrannosaurus rex* as the massive creature it was. He may have gone overboard some in the size of the head and feet and even the neck and tail. This, of course, adds to the awesomeness of the figure, though. I particularly like all the painstakingly tedious work Mike put into the skin texture and the skull details. You can look right down T-rex's mouth past all those accurate-to-scale-teeth, long tongue, and beyond, well down into its throat. When your copy arrives, you will probably say 'wow' (or other expletives) just as many times as I did.

The T-rex is made out of a material Mike gets from New York called "Easy Plastic". This is a two part, white plastic-like substance that Mike shakes around in the mold to create a hollow plastic figure. It allows for incredible detailing to be reproduced. The hollowness allows Mike to cut back on the sculpture's weight and cost of materials.

Mike's T-rex comes fully assembled, finished and painted on a solid, sculpted ground base with felt bottom. Mike's painting ability is top notch. All you will need to do is set it on your fireplace mantle and admire it. I stared at my copy to the point where my wife was just about to walk out the door with her bags packed before I realized that I had better go write up my review. It is that good.

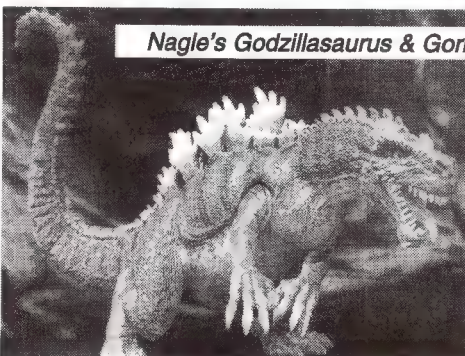
This T-rex sculpture is a guaranteed crowd-pleaser and sells for \$500 (completely finished, remember) + \$18 postage and handling to: **46-163 Ohala St. Kaneohe, Hawaii 96744 (808) 247-3239 or Fax 6343.**

Keep watching the skies!!! Or better yet, don't or you'll miss out on Skyhook's new *Martian Flying Saucer*. Straight off of 1960's bubble gum cards, detoured momentarily through a recent film, and crash landing on your hobby bench is Skyhook Models' new resin kit entitled, *Attacking Martian Saucer*.

This latest spaceship from Skyhook owner, Dave Bengal's talented and creative hands is sleek and slick! Designed precisely after the landing vehicles seen in the film, the *Attacking Martian Saucer* is a very professionally produced garage kit at a nice price.

At approximately seven inches across, the flying saucer comes in 11 pieces; two saucer halves, top and bottom domes, six legs, and groundwork base. The base has six indentations to allow the ship to "sink into the earth" and thereby stay in place without gluing. The six legs are ingenious little devices that look great extended from the ship body. They make the ship look like it can walk.

The carefully engineered model was professionally turned by lathe and needs a very minor amount of clean-up. Casting is excellent. The box includes full color photo boxart on the lid. The ship is basically silver but the model on the box was given various different shades of metallic colors to simulate each individual panel of its make-up. Really sharp! Get your own copy of this must-



Nagle's Godzillasaurus & Gorilla





Mike Furuya's
T-rer



Skyhook's
Attacking Martian Saucer

have spaceship kit by sending \$65 + \$6 shipping to **Skyhook Models P.O. Box 327 Carmichael, Ca. 95609**

The **Flea Rider** is a new fantasy-Sci Fi kit from CM Studio. A favorite of the model competition at the Mad Model Party in Pasadena, Calif last May, The Flea Rider is now available as a model kit.

CM Studio is owned by master sculptor Charlie McGrady who has created this wonderful new creature that will stand out among all other kits on your shelf. Charlie has created detailed sculptures of wildlife, western art, dinosaurs and many other subjects for years. Based upon his vast knowledge of prehistoric and modern day animal life, the realism of Charlie's Flea Rider creation gives you the impression it is about to move at any moment.

A giant flea-like insect with "raptor" feet is the mount of a Rhinoceros beetle-like alien in this original model. The beetle holds a weapon in one hand and the decapitated head of the alien it has defeated in the other. The headless remains of the fallen creature lie below the victor.

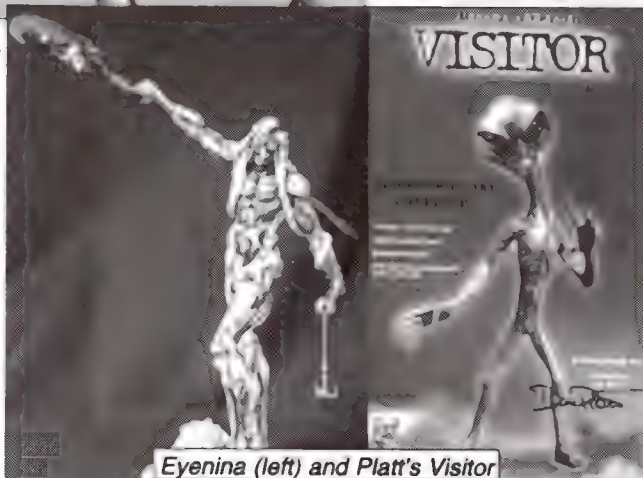
The completed piece stands about a foot tall and almost as long. Charlie will sell the unbuilt kit "as is" or built and painted or even finished with your customizing ideas. Please call Charlie for pricing and other information. Many other kits available as well. **CM Studio 600 N. Adams St. Gillespie, Il. 62033 (217) 839-2593.**

Well known sculptor, Dan Platt doesn't send copies of his model kits out to reviewers, as a rule, but he did for me and I thank him very much. You've undoubtedly heard of his first model, MJ - 12 Type II Visitor from his new company, Solid Image. Well, let me tell you a little more about it.

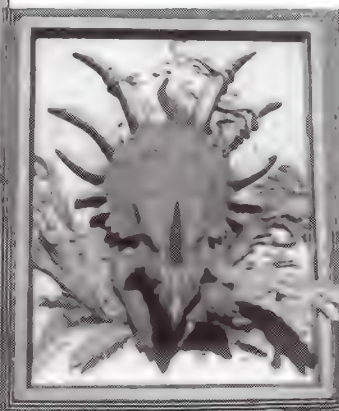
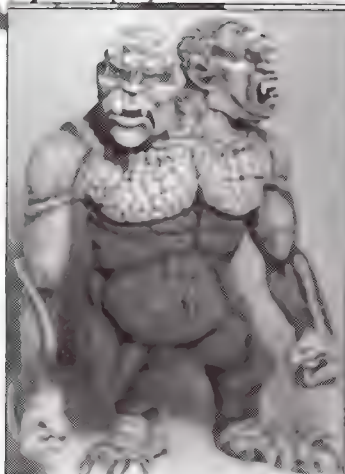
Dan is a very busy soul with all of the sculpting work he is constantly hired to do. To prove it, try talking to him on the phone and you'll see how many times his 'call waiting click' comes on from various business opportunities. Presently Dan is working with George at GEOmetric Design making his metal master molds so GEO will no longer have to go to Japan for such work. (GEOmetric is doing the casting of Dan's vinyl kit). Recently Dan sculpted the Starship Troopers action figure line for Galoob Toys and has worked with Kenner and many other toy and video companies in the past. (Dan told me that if you look on the back of the card of his Johnny Rico Flamethrower action figure, you'll see that Galoob honored him by naming Johnny's flamethrower the "Platt Model JU45").

Dan's maiden voyage with his new company is his **Visitor** vinyl kit. Based upon the military's MJ - 12 ultra secret operations manual of the 1950s (Dan sent me a copy to read) that describes two different alien creatures they have encountered. Dan has created his version of the type II. With bulbous head, huge, black glass-like eyes, tiny mouth and a skinny little body, this alien has the typical basic look described by many who claim to have seen such creatures. Dan sculpts in every tendon and muscle as seen through the paper-thin skin and details the skin texture and wrinkles masterfully. This is one cool looking little alien.

A glitch forced Dan to correct many of his kits at his own cost but all is running smoothly now. This is one big vinyl model (13") for the low price of \$39.95. Dan designed it to go together well so that even kids can enjoy the hobby. The hollow legs could be filled but it isn't necessary with Dan's design. The Visitor stands just fine.



Eyenima (left) and Platt's Visitor



Clockwise top left: **Worg; Charge! and Flea Rider**

and this finely detailed kit is a must for stop-motion fans. **Eyenima** is 16" tall and the first of a series of ten figures based upon Japanese influence. The design is out of the head and talented hands of sculptor John Cole. Produced for Abominations INC., it is cast by Sheedy's ESPICAST. The four piece kit is 16" tall including its ax and sells for \$100.

ESPI also sent a well done **Pinky and the Brain** resin kit that Dave himself sculpted and offers a plastic human skeleton kit for only \$24 that's a foot tall and stands in a plastic clear dome base. It is called "Dern Bones". ESPI sells famous sculptor Jim Groman's T-rer head - **Gromanosaurus** (T-rer seems to be a theme this time). The Gromanosaurus is a head with T-rer skull on one side and full fleshed-out head on the other. You also get two halves of the head totalling three pieces in all for only \$25. The T-rer head was originally designed as a toy that was never produced. ESPI will also soon release a new Jim Groman resin kit called **Lourgoyle, Eater of the Dead**. This lovely piece was a big hit at the last Chiller Model Show. Prices do not include shipping and applicable sales tax. For more info

contact Dave at **ESPI Productions, P.O. Box 11232 Loudonville, NY 12211-0232 (518) 438-0454.**

It's All Plastic to Me

with Jim Bertges

XO Facto Wolf Von F.

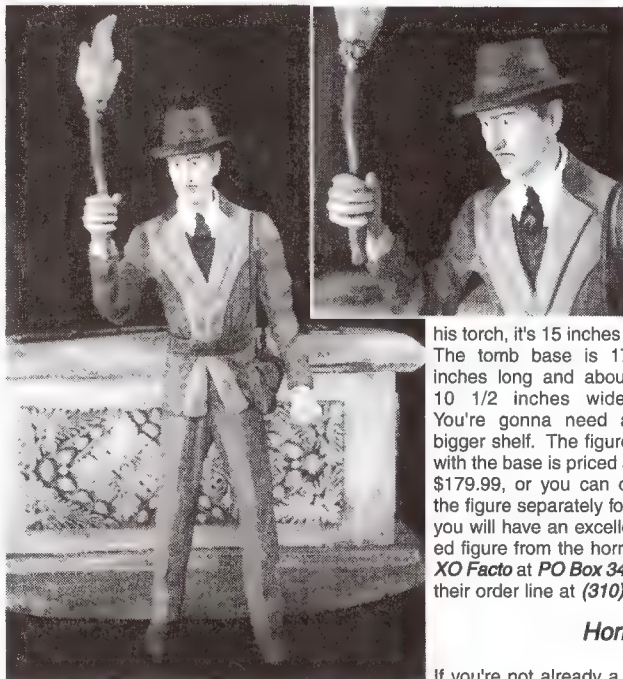
As far as I can tell, this kit is a first. Has anyone else seen a kit featuring Basil Rathbone? I know I haven't. Well, it's about time. Basil was a well known contributor to the Horror, Action and Detective films of the 30s and 40s. Not only was he the definitive Sherlock Holmes, he was also one of the smoothest villains ever dispatched by Errol Flynn. He even co-starred with Boris Karloff in *The Tower of London* and in their later years in *Comedy of Terrors*. This kit commemorates another role in which Basil co-starred with both Boris Karloff and Bela Lugosi-- *Son of Frankenstein*.

As the titular character in the film, Basil is the catalyst for the entire story. The scene depicted in this kit is the moment where Basil as Wolf Von Frankenstein descends into the family crypt while on a hunting expedition. He comes upon his father's tomb and notices that one of the locals has scrawled in chalk beneath the name Heinrich Von Frankenstein the legend "Maker of Monsters." This angers Wolf so much that he scratches a line through the word Monsters and writes "Men" in its place. From that point, Wolf is determined to restore the good name of Frankenstein by continuing his father's work. This is the film that introduced Lugosi's greatest character aside from Dracula, Ygor. It is the gravely voiced, broken necked Ygor who knows where the monster is and encourages Wolf to revive his father's creation. Another memorable character introduced in this film is Lionel Atwill's one armed Police Chief. We are treated to the marvelous dart playing scene where Lionel stabs his darts into his wooden arm while taking his shots. It's a true classic film and it's the last time Boris Karloff wore the Frankenstein Monster make up in a feature film.

This is a very interesting kit for several reasons, not the least of which is the wonderful likeness of Basil Rathbone. The sculpture by Tom & Joy Studios very accurately and realistically captures the costume and visage of the actor as he appeared in the film. The pose is a bit stiff, but it suits the character and the moment from the film that is being depicted. Wolf holds his torch aloft as he looks down at his father's crypt, his left fist still balled in anger after altering the scornful graffiti scrawled there. Some of the details on the clothing are soft, but this does not detract from the kit. The figure itself comes in four white resin pieces, the head, body and two arms. The kit also includes an alternate head without a hat, a scale shotgun and a leather strap for the pouch that hangs at his side. The base consists of the tomb of Heinrich Von Frankenstein and it's huge. The tomb is in eight parts, four walls and a massive lid which fit into a frame on the floor of the base as well as the main name plate and two family name plates. The casting of the figure is excellent with only a few air bubbles to contend with and minimal putty work necessary around the shoulders where the arms attach. The casting of the tomb parts is equally good, but the assembled walls are a bit small for the frame molded into the base. There was about 1/8 inch all around the bottom of the tomb that needed to be filled. The base is huge, but it could be used for any number of kits besides this one. Modeled open with the huge lid off to one side, it could house a wide variety of vampires, zombies or other creatures of the night. The folks at XO Facto should consider releasing it as a separate kit.

Assembly is a breeze. There's a little clean up of mold lines and a bit of shaping to be done on the connectors to make the arms fit properly, but nothing major. I replaced the thick piece of real leather with a piece of vinyl lanyard material for the shoulder strap, it looked more in scale. Painting this kit is also a straightforward job. I decided on a brown and tan color scheme for Wolf's outfit. Since the movie was in black & white I guess it could have been yellow and green, but I decided on the conservative route. I shaded the clothing a bit more heavily than I normally would, but Wolf is holding a torch and there should be greater contrast between shadows and highlights. Fleshtones were accomplished with oils over a basecoat of Horizon Medium Flesh. I did minimal shading on the face because it is so close to the light source and I didn't want to over do the shadows there. With dark brown for the hair, a white shirt and black tie, the painting of the figure was done and it was on to the tomb. The rough-hewn stone surface of the tomb lends itself easily to lots and lots of drybrushing. I started with an overall coat of flat black, followed by drybrushing with two shades of gray. After everything had dried, I gave the tomb a light misting of flat white and a misting of flat black to add stone like flecks to the surface. The name plate was done in Floquil Brass for a metallic look, then weathered with a flat black wash and a patina of pale green to represent corrosion from moisture. The final touch is to position Wolf's head so he's looking down at the name plate and this kit is ready for the shelf.

Speaking of shelves, you're going to need a lot of room to put this guy in. The figure alone is 13 inches high, if you count



his torch, it's 15 inches. The tomb base is 17 inches long and about 10 1/2 inches wide. You're gonna need a bigger shelf. The figure with the base is priced at \$179.99, or you can order the figure separately for \$99.99. Either way you get this kit, you will have an excellent representation of a long neglected figure from the horror films of the 30s. You can contact **XO Facto** at PO Box 341368, Los Angeles, CA 90034 or call their order line at (310) 559 8562.



Horizon Two-Face

If you're not already a fan of Batman and Horizon's line of Solid Model resin kits, this kit has the power to make you into one. Even if you're not a Batman fan, the detail and execution of Two-Face will win a place for him in your heart of model building hearts. Two-Face himself comes in three white resin parts and the kit includes a three part table with molded on ash tray and 9mm pistol as well as a circular tile floor base and a Two-Face name plate. Not only does this kit live up to Horizon's already high standards, it darn near surpasses them.

For those of you not familiar with the Batman mythology, here's a brief history of Two-Face. Once, the evil criminal Two-Face was Gotham's upstanding, law abiding District Attorney, Harvey Dent. Yes, that's the guy who somehow transformed from Billy Dee Williams to Tommy Lee Jones in the Batman movies. However, he was caught in an explosion/acid bath that horribly burned and disfigured the entire left side of his body and face and completely warped his mind, leaving him with the ultimate split personality. Of course, he blames Batman for not rescuing him from his terrible fate and devotes his life to the destruction of the Dark Knight as well as other criminal pursuits. His trademark, aside from having his clothes split down the

middle to suit his dual personality, is a two-headed coin he carries. One side of the coin is scarred and the other is untouched, like Harvey. He uses the coin to decide the fate of his crime victims, clean side up...they live; scarred side up...they die. At least they get a 50/50 chance. This kit, based on the comic version of Two-Face, captures him in all his twisted, maniacal glory.

Two-Face is beautifully sculpted in 1/8 scale by Toshi Usui. The detail on the kit is razor sharp, from the veins bulging on the deformed side of Harvey's face to the buttons on his shirt cuffs and the laces on his shoes. The pose suits the character perfectly, he stands ready to flip his coin and decide his next criminal move. There's no need for an overt action pose with this character, this subtle stance conveys more about his personality than any "guns blazing" pose would. The deformed side of Harvey's face is a marvel of intricate detail, a variety of textures, veins and scars await the painter's brush to be brought to life. The "evil" side of his suit also provides the painter a challenge since it is designed with a recessed check pattern that you can choose either to paint in or paint over. The table accessory is another example of Mr. Usui's skill and attention to detail. Sculpted into the table's surface are a very realistically rendered 9mm pistol and a 1/8 scale ashtray with 1/8 scale snubbed-out cigarette butts and ashes. Also included in the instruction sheet is some scale money that can be photocopied, tinted green and scattered around the table. It seems that Horizon has thought of everything.

The kit is also very well engineered. With the way the arm and head fit into the body, there is no need for putty whatsoever. The male/female connectors fit perfectly leaving no seams to fill. Clean-up before assembly is equally simple with only a few support pieces to remove from beneath his jacket and a bit of sanding on the bottom of his feet. Molding seams are practically non-existent and are easily removed with a light sanding or the edge of a hobby knife. Even the seam line that runs through the hair disappears with a few strokes of your blade. Once you've cleaned up these minor items and have given



Two-Face a warm sudsy bath, you're ready to paint. Like the character himself, the paint job for Two-Face takes on a decidedly split personality.

Just as you'd expect, Harvey's "normal" side gets a pretty normal paint job--tan suit with very subtle shadows, white shirt, black shoe and half of a conservative tie. Skin tones and hair are also very normal. I used oils for shading over a base coat of Horizon medium flesh on the "normal" side. The "normal" side also received dark brown hair and drybrushed highlights. But that is only half of the paint job. It's Harvey's "evil" side that presents the painting challenge. Beginning with the suit and its sculpted in check pattern, I chose a base coat of CeramCoat Black Green that is quite dark, but still green enough to be noticeable. Then, for the recessed checks, I used a fine liner brush to delineate the vertical and horizontal lines in flat yellow. A liner brush is just what it sounds like, a brush specifically designed for painting lines. Liners come in a variety of sizes, like other brushes, but they have bristles that are a half inch to one inch long. As long as you draw a liner brush in a steady line with even pressure you can paint a thin straight line. Once I had completed the pattern in yellow, I drybrushed the whole "evil" side of the suit with the base color. This knocked back the bright yellow of the lines a bit and covered any mistakes I made. Because the lines were recessed, they retained enough of the yellow to look like a pattern in the fabric rather than painted on lines. I carried the yellow/green scheme through to Harvey's tie which really makes it stand out against his black shirt. Two-Face also gets the dual treatment in his shoes. One shoe was black and the other got a brown and white "saddle shoe" treatment, following the design sculpted into the shoe itself.

Finally, there was the "evil" side of Harvey's face. I wanted to avoid the total purple look usually associated with Two-Face, but still retain some of his comic book origins. The head was primed in flat white to give the subsequent color coats a bit of "pop." I painted Harvey's "evil" face almost exclusively with oils, starting with a wash of dark crimson red followed by a wash of lighter red with a hint of blue. This gave the deep recesses a good beginning on their shadows. After the washes had dried, I drybrushed a light purple on to the higher areas that had not picked up any color. Then, mixing dark blue with a bit of red, I added some more color to the shadows. Instead of using straight white, I chose yellow to work into the highlights, giving a slightly green tint to the raised areas. Once the shadows and highlights were blended together, the overall look of the face was complete. When everything was dry, I dotted on a touch of blue to the veins on Harvey's temple and drybrushed on a very small amount of rust to add just a little scab color. The final touch was a coat of Testor's Semi Gloss to give Harvey's burned skin a slight sheen.

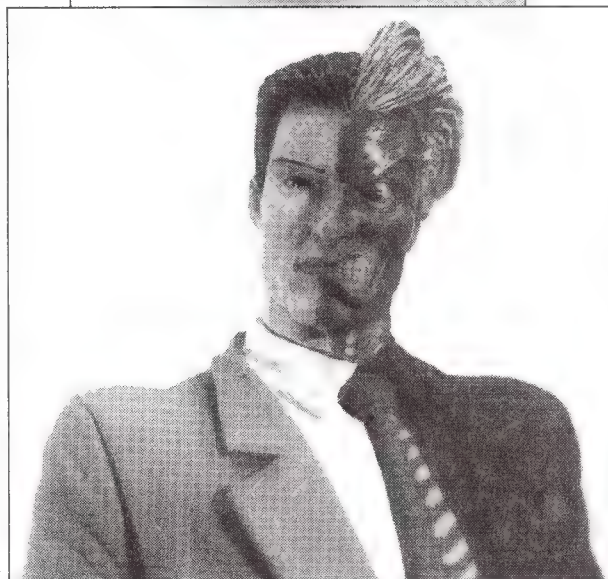
At the risk of repeating myself, I must say that this is an outstanding kit. Whether or not you're a Batman fan, the Horizon Batman line of 1/8 scale kits ranks among the best kits being produced today. You owe it to yourself to check out at least one of these kits. You will enjoy building it, painting it and admiring it once it's up on your shelf.

GEOMetric Ambassador Spock

The actual title of this particular section of this column is "The Modeler's Resource: Where We Make Mistakes So You Don't Have To." That about sums it up. I decided to try something a new with this kit and along the way I made a few errors and miscalculations. So, I'm passing along my blunders to you so if you attempt the same feats, you'll get it right the first time. But, before we explore my own personal flaws, let's take a look at the kit itself.

The simplest way to describe this kit is, excellent. The likeness to Leonard Nimoy's character is perfect, the kit is filled with detail and it assembles beautifully. It comes in three vinyl parts, the head, two hands (one holding a book) and the hollow, robed body. John Dennett has done an outstanding job of capturing not only Ambassador Spock's likeness, but his dignified bearing and posture as well. It's not just the face that makes the character. Spock's robe is richly detailed with a fabric pattern that accurately reflects the costume worn on Star Trek: The Next Generation. Although the box art depicts Spock's robe as brown in color, my research showed the robe to be gray with multi colored threads running through it. It was Capt. Picard in a Romulan disguise who wore the brown robe. This is a minor quibble, any way you paint the robe, this is an excellent kit.

Now we move on to the parts where I screwed up. Since this is a very easy kit to assemble, I decided to try something new to fill the large cavity inside the body.



I've used both plaster and newspaper to fill vinyl kits and they both work very well, but I've read in several reviews that, "...you can fill the kit with some foam." However, nobody has detailed the use of the expanding foam or whether it is effective for filling kits. I decided to give it a try using a handy can of Reddy Insulation brand expanding foam for a quick and easy way to fill this kit. It all seemed pretty simple, you squirt the cavity full of foam, let it sit and expand, cut off the excess and you're done. The instructions on the can said to start by filling the cavity approximately 40% with the foam, this is where I made my first mistake--I didn't trust the product. I filled the inside of Spock's body about 90% with the foam because filling it half way just didn't look like enough. This error alone might have been OK as it would have only resulted in an excess of foam protruding out the bottom of the kit that would be easily cut away with a razor saw. But, when I compounded my mistakes, the trouble began. My second mistake was forgetting about gravity. Immediately after filling the kit's interior, I set it upright to let the foam expand and cure. This allowed the still wet foam at the top of the cavity to come loose and drop down to about waist level inside the kit. When the foam expands, it generates a small amount of heat, which causes trapped air to expand and also causes vinyl to soften. With the upper body devoid of any filling, the heat generated by the foam softened the vinyl and expanded the air inside, causing the body to swell up so it looked like Marlon Brando was inside Spock's robes rather than Leonard Nimoy. This was not good.

In order to rectify the mess I had gotten myself into, I first had to remove the foam that had hardened inside the kit body. I used a Keyhole Saw from the Big Tools end of my workbench to cut out the hardened foam. The saw has a long, narrow blade that I poked through the foam and sawed it into small sections that were easily removed. When I took out the bits of foam, I found that the upper portion of foam that had detached itself from inside the body had been compressed into an inch of hard, thick plastic. When I punctured through that layer, the air trapped inside the body hissed out, but the body still retained its bloated shape. Once all the foam was removed, I used a hair dryer to heat the vinyl and manipulated Spock's body back into its original shape. I proceeded on to painting and saved a second filling for later.

Painting Ambassador Spock was as simple as the kit itself. I originally tried to replicate the gray with multi colored threads color scheme I saw in the photos of Spock's robe, but it proved to be beyond my capabilities. I settled for a simple dark gray robe with airbrushed highlights and shadows. The only other unusual touch was my attempt to give Spock a slightly green-tinted Vulcan look (they are green blooded, you know). By adding a touch of yellow and a touch of blue to my flesh mixture, I managed to add a yellowish-green look to Spock's skin. Assembly consisted of trimming and gluing the hands and head to the body and, of course, I managed to mess up even that simple assignment. Without a clear cut trim line on

the left hand (the one holding the book) I cut off too much and had a fit problem. I had to trim a bit of vinyl from the discarded section and apply a bit of putty to make the sleeve extend to the proper length. There's an old carpenter's saying that goes along with this situation, "Measure twice, cut once." Those old carpenters know what they're talking about.

After painting, assembly and photography, I got out the foam insulation again. On the second filling, I put Spock upside down in a box and filled his interior in two steps, leaving him inverted until the foam cured fully. I did the fill in two steps, first filling the cavity a little more than half full, after that expanded and cured I filled the rest. I suspended a long bolt inside the body and allowed the expanding foam to secure it. The bolt was used to affix Spock to his ceramic tile base. After all the foam had cured, I discovered to my dismay that Spock had expanded again, not as badly as the first time, but the expansion was still noticeable. The vinyl body had spread enough to pop off the hands. This made me realize that the fit problem I had with Spock's left hand was the result of the earlier expansion and not a flaw in the kit itself. I was able to replace the hands, but they don't quite fit as they should. So, if you feel you need to fill this kit, I wouldn't recommend using expanding foam. Try plaster or newspaper, but hold on to that foam. I've still got a half a can and I'll keep you informed of my experiments with it until I get it right or exhaust all the possibilities. Don't let this minor disaster deter you from enjoying Ambassador Spock, however.

This is a wonderful kit, well up to GEOMetric's usual high standards. It is highly recommended for fans of Mr. Spock and Star Trek: The Next Generation and Star Trek in general. You will enjoy this kit, I promise.

What's Happening?...Coming Events

Fantasimonium:

• An alternative celebration for fans of comics, model kits, sci-fi & horror movies and other cool stuff! Presented by Monsters & Mayhem Models and The Modeler's Resource magazine. Sunday, June 28, 1998 at Holiday Inn Hotel, Costa Mesa, CA. There will be dealer rooms, Model Contest, sponsored by Horizon Hobbies (with additional prizes sponsored by Badger, Revell-Monogram, Glencoe and X-O Facto), Autograph sessions with Brinke Stevens, The Boys of Halloween (Bob Burns, Daniel Roebuck & Chuck Williams); Seminars: sculpting with Dan Platt, painting with Randy Vandall, Question & Answer with Bob Egrini & Bill Craft (to be confirmed). Jeff Pittarelli will be on hand to provide airbrush demonstrations. For more information, contact, Monsters & Mayhem, PO Box 10620, Costa Mesa, CA 92627-1062, Tel/Fax: 714.751.8620 e-mail: UncCreepy@aol.com Hotel hotline: 800.221.7220 or 714.557.3000 for room reservations. Ask about the special "Fantasimonium" show rate.

Fayetteville Model Shop:

• The Fayetteville Model Shop and the South Metro IPMS will be Hosting the Annual "My Favorite Model" contest on February 14, 1998. The show will be at the Fayetteville Masonic Lodge. Show hours are 8am until 3pm. No fees. For directions, please fax inquiries to 770.719.8208. For vendor table information, call 770.719.8195.

SCAHMS:

• The California Show, sponsored by SCAHMS. March 28 & 29th (Saturday & Sunday). Doubletree Hotel (Orange County Airport), 3050 Bristol Street, Costa Mesa, CA 92626 Tel: 714.540.7000 X4200 (special show room rate available). Contact Jim Hill at 714.236.9201

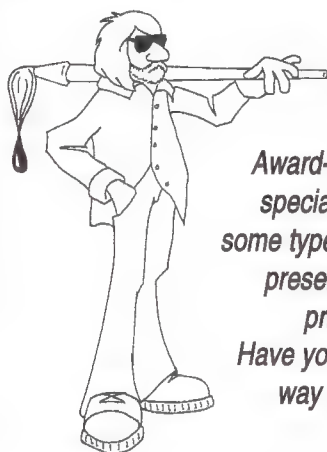
Sideshow, Inc.:

• The 1998 Mad Monster Party will be held on May 23 & 24, at the Pasadena Convention Center. Updated show info is available on the Sideshow toll free number: 800-474-3746 or by visiting their website at: www.Sideshowinc.com. An update of what's happening with Sideshow is now possible via the Internet @ Sideshowinc.com. Current product for sale, new releases, what's coming soon, special offers, raffles and give-aways are all part of the site. Visit and enjoy.

Wonderfest:

• Louisville, KY, May 8 - 10, 1998. Executive West Hotel. For 20 page flyer, call John Meyer @ 502.845.4165 before 10pm ET; Dealers only call Dave Hodge @ 812.284.9307. Hurry, space is limited.

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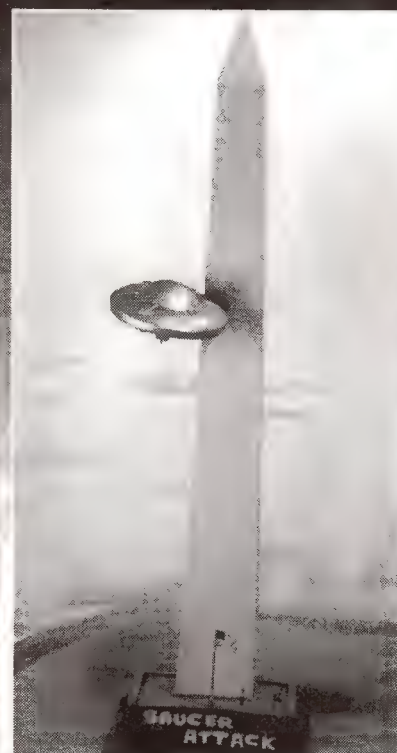
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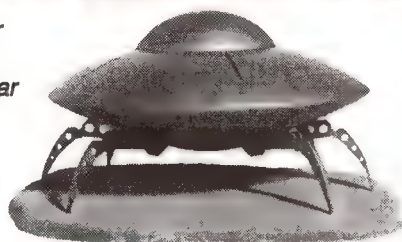
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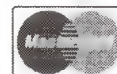
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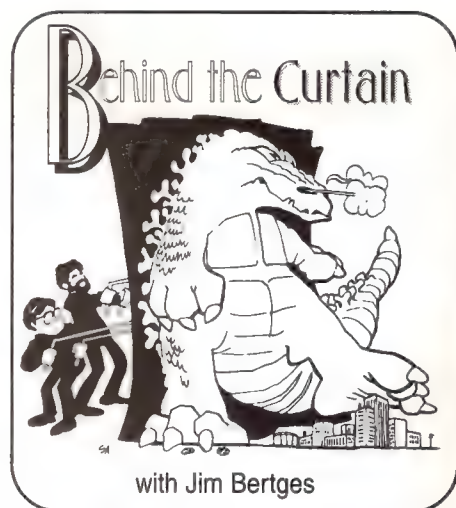
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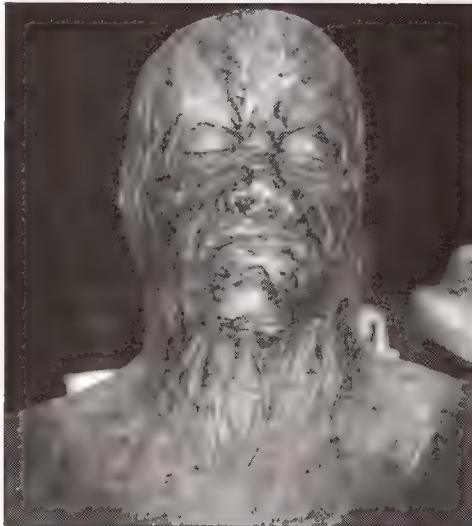
Hollywood isn't an actual location, it's a place in your mind. It's a place where your dreams and nightmares flicker in shadows across a screen. It's the place where those shadows and dreams are born whether it's in London, New York or Los Angeles. In Los Angeles, however, there are places where those specters are kept and preserved for those who want to see them in reality. You've heard of those places, the Hollywood Museum, the Ackermansion, the home of Bob Burns and others. These are places where artifacts of those ancient dreams are displayed after they have been turned to shadows for your pleasure. As modelers we give physical form to those fantasies and illusions through our hobby. There are others who also give life to those dreams, they are the make-up and effects artists who create the creatures and visages that we love to recreate in our own workshops. In this series of articles (that actually began with Issue #6, Jan/Feb '95, with coverage of Paul Mejias of Stan Winston Studios), *The Modeler's Resource* will be going behind the scenes to look at the creation of those effects and talk with the people responsible for them. We hope you will enjoy these excursions and perhaps gain some insight about how the dreams are made and the people who make them.

For a fan of movies and special effects, a visit to KNB EFX, Inc. is like stopping off at a friend's house after school to see the great stuff he's got in his collection. Talking with Greg Nicotero, the "N" in KNB, is finding a kindred spirit who shares much of the same background and upbringing as many of us in this hobby. In this two-part article, we'll take a look at the creation of the make-up and physical effects for the dark and brooding superhero movie *Spawn*. Then we'll delve into the mind and background of Greg Nicotero and talk about how he and his partners Robert Kurtzman and Howard Berger got together and built one of the most successful and busiest effects houses working today. We'll start with the incredible effects KNB created for what has been called the best movie adaptation of a comic book ever, *Spawn*.

With all its dazzling visuals and astounding Computer Generated effects, *Spawn* was the center of a great deal of media attention. However, most of that attention focused on the computerized aspects of the effects while paying little attention to the make-up and creature effects that appeared throughout the film. The live action realization of the two main characters, Clown and *Spawn* himself, were the creations of the artists at KNB EFX, Inc. KNB also contributed a full sized, animatronic *Violator* that had the ability to do just about anything its computerized counterpart could do with the exception of walking across the room. These contributions didn't

KNB EFX AND SPAWN:

CREATION OF A DARK HERO



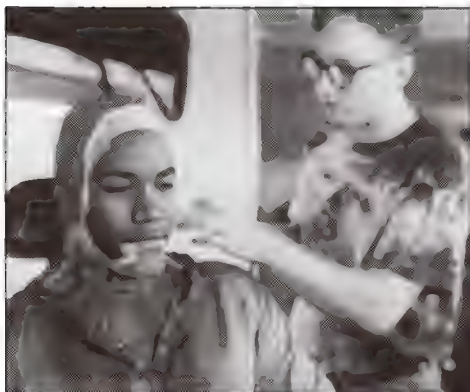
receive as much notice as the computer effects, but they were integral to making *Spawn* a visually stunning, exciting movie experience.

KNB's involvement with *Spawn* actually began with their work on a previous film, *Eraser* with Arnold Schwarzenegger. KNB created a number of animatronic alligators for the film which were integrated with digitally created alligators. They delivered the creatures in a record-breaking ten weeks, impressing visual effects supervisor Steve "Spaz" Williams from Industrial Light and Magic. Williams appreciated their professionalism and their attitude toward making movies in general. On *Spawn*, Williams was not only the effects supervisor, but he was also Co-Producer of the New Line Cinema Production. Since KNB already had a long



Clockwise from top left: Spawn, the movie; Brian Rae & Brian Englebreiten remove the fiberglass mold from the full body cast of Michael Jai White; Mike McCarty airbrushes the final touches to the Spawn full-body suit; The full "burnt Spawn" appliance designed by Norman Cabrera; Mark Tavares sculpts the Spawn mask directly on the life size cast of Michael Jai White.

association with New Line through such films as the "Nightmare On Elm Street" series and "In The Mouth Of Madness," they were the preferred choice of the production company. Williams knew he had a company he could count on for professionalism and quality in KNB and the meetings began. "We had numerous meetings with Mark Dippe, the Director and Clint Goldman, the Producer. Those guys are all former and current ILM guys and have tremendous experience in visual effects, so we were able to start designing characters. Because they were characters that existed before in comics and there was a lot of pre-production art already done, it made our lives a lot easier," says Greg Nicotero, "But we had to redesign the *Violator* so it didn't look just like a



Clockwise from top left: Garrett Immer applies the early stages of the "burnt Spawn" appliance to actor Michael Jai White; Christina Patterson & Howard Berger make the final adjustments to Michael Jai White's make-up; Greg Nicotero adjusts the Spawn costume headpiece; in a scene that didn't make it into the final film, the insert (stand-in) Violator attacks the Cogliostro character; Wayne Toth gives the full-sized Violator animatronic puppet a touch up between shots; Bill Zahn airbrushes details on a Violator insert leg.

spindly creature. I love the Violator design, but in the comic book, he looks like you could just grab a forearm and snap it. So, our first task on Spawn was to redesign Violator to bring him more into "our" world."

An 18-inch maquette of Violator was created and over the course of six weeks of refinement and approval meetings with Todd McFarlane, Mark Dippe and Clint Goldman the "new" look of the Violator was finally approved. That sculpture provided the basis for the computer generated images of

Violator in the film as well as the full-sized, animatronic Violator that KNB created. At that point, however, in mid-1996, casting for the film had begun and KNB's work on the two main characters had to start. First to be cast was Michael Jai White who played the dark hero, Spawn, himself. White was cast from head to toe for his full body suit and extensive burn make-up. "The trick with that make-up," Greg says, "is that the comic book character had no nose, just a sort of hole in the middle of his face and green eyes. So, Norman Cabrera designed the

make-up so that it flattened out his features a lot and we gave him green contact lenses."

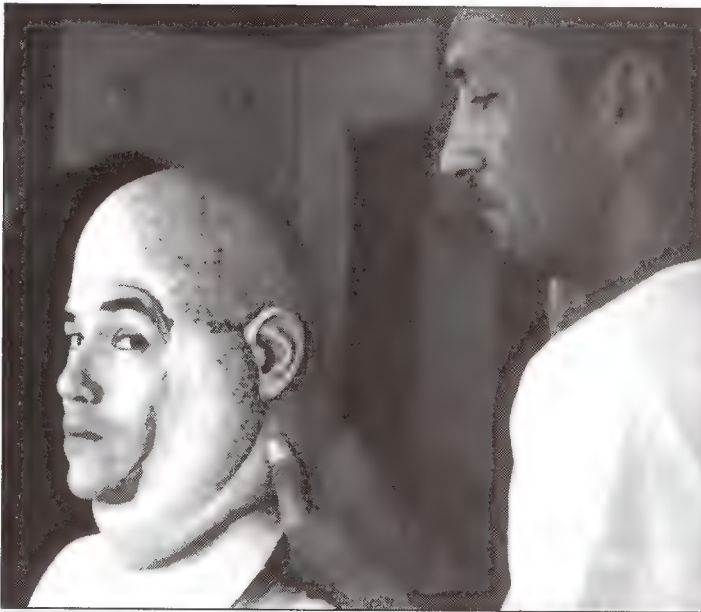
The character of Spawn was, at one time, an operative for a covert government agency. He was a highly trained assassin who was betrayed and burned to death by his own people. His tormented soul is sent to Hell and is given the opportunity to lead Hell's army in its conquest of Earth. When he finally returns to begin his job, his features are horribly scarred and deformed from the fire. "We didn't want him to look like Freddy Krueger or Darkman or any other burn victim you've seen in the movies. He had to have a bit of a fantasy element to him. Mark Dippe had us actually sculpt the Spawn symbol into the make-up. It's very subtle, you don't really notice it that much, but it's there. On top of that, we had to sculpt the entire Spawn suit."

Creating the suit presented its own set of problems for KNB. In the comics, Spawn's outer covering, his costume, is referred to as living "necroflesh," so it's not a costume at all. The costume is really a living organ, an extension of Spawn himself that reacts instantly to Spawn's thoughts and needs. It can grow and retract spikes and chains as needed, it can become body armor or camouflage as necessary. However, what works on a comic book page as drawings is often difficult to translate to screen "reality." KNB approached the idea that Spawn could express emotion through his suit by actually creating two Spawn suits. The first they called the "rest" suit which is the relaxed mode for the character, when he's not in the midst of some conflict. Then there was the "battle" suit. The difference in the two suits is described by Greg as "the difference between a clenched and unclenched fist. In the rest suit a lot of the lines weren't as sharp, the muscles weren't as defined. Then in the battle suit everything, even the emblem, changed. Everything was a lot more severe. It was very subtle and we were thinking they'd do a morph from one suit to the other, but there were so many other things going on that it wasn't that noticeable."

"The suit was a challenge because we didn't want it to look like Batman or anything else we'd ever seen. We really wanted to convey the fact that it was alive. So we sculpted in a lot of the muscle texture and it's very organic looking. That created some problems with people who expected it to look like the suit in the comic book, very smooth, red, blue and white. Ours was actually black, dark maroon and gray. We really wanted Spawn to appear as a silhouette."

That approach took a bit of experimentation to accomplish properly. Initially, the suit was produced with a matte finish, but when they saw footage of it, Greg says "It looked like a car tire, like black rubber." In order to give some depth and dimension to the suit, they "slimed it up." That gave the suit the illusion of life it needed to be convincing. The suit was also enhanced by the computer animation of chains shooting from it and spikes popping out. The computer work combined flawlessly with the actual suit to complete the illusion. The final and one of the most impressive aspects of the Spawn suit was the cape. From the beginning, the cape was planned as a computer generated effect. There was some discussion of making an actual cape that could be puppeteered, but because the cape, too, is a living part of Spawn it would have been nearly impossible to give a physical cape the dynamic presence Spawn's cape needed. "That's the kind of stuff digital effects were

continued next page



Clockwise from top left: The Clown make-up sequence: Dave Anderson places the pre-painted Clown head appliance onto John Leguizamo; Greg Funk and Dave apply facial appliances to John Leguizamo; Greg adds the final touches to the Clown make-up appliances before John dons the full Clown suit.

created for." Greg comments enthusiastically, "There were going to be six hero shots of the cape and when you see the movie, the cape stuff is phenomenal. That makes me happy because that really was the way to do it."

When it came to the film's other main character, Clown, Greg's comments to the casting people were, "Now don't hire somebody who's 5' 8" and 160 pounds. Because we have to make this guy really short and fat." Of course, that's not how things worked out. They cast John Leguizamo who came in at exactly 5'8" and 160 pounds. So, Leguizamo had to play a character who was about eight inches shorter and two hundred pounds heavier than he was. Greg describes it as a learning experience for both the KNB crew and the actor. A full fat suit was fabricated. The suit was made of foam latex with weights and beans built into it to give the realistic look of motion to the fat of the stomach and other areas. The final look included Clown hand gloves and full prosthetic make-up for the actor's features. With a laugh, Greg comments, "The only part of John that wasn't completely covered by rubber was his upper lip. He had contact lenses. He had teeth. His performance was magnificent, he brought that character to life. I've actually sat in the theatre with people who watched the whole movie and when the credits roll up, they say that was John Leguizamo?"

Leguizamo spent most of the shoot in a crouch, making himself physically about eight inches shorter. The crouch also worked for the character, giving him a sort of demented Groucho Marx waddle. Leguizamo even joked about how he

prepared for the ordeal of being transformed into Clown, "I'd wrap myself in Saran Wrap every day and run, you know, around 25 miles, so when I got to the film and had to carry around all the extra weight and sweat under all this heavy make-up, it wouldn't be a problem."

So much is made of the digital effects in *Spawn*, but people tend to forget that the two main characters in the film were living actors in full make-up from beginning to end. This doesn't detract from the digital effects, but it took the actors and the make-up effects to bring the characters to life on the screen. A third character, Clown's alter-ego, Violator, also benefited from the combination of physical and digital effects. KNB built a full sized Violator puppet which was thirteen feet high and operated by hydraulics. The animatronic puppet could do nearly everything the digital Violator could do. The benefit of having the creature physically on set and able to perform is the interaction that is accomplished

Below left: Evan Campbell sculpts the Devil, Malebolgia. **Below right:** KNB puppeteers manipulate the Malebolgia rod puppet, the odd garments are used for work in front of a blue screen.





Above, left: The full-size Violator is ready for his close-up. **Above, right:** The confrontation between Violator and Spawn, shot in front of a blue screen. **Right:** Spawn comes out shooting in one of film's many conflicts. **Below:** Thirteen feet of terror: the full-sized animatronic Violator in all his glory. All photos from *Spawn* by Greg Nicotero. *Spawn* and *Spawn 2* by New Line Cinema. All rights reserved. © 1997 New Line Cinema. Used with permission.

with the actors. The actors don't have to act against nothing, imagining the creature, which is often the case with special effects. Complex interaction shots can be accomplished on set, in camera without the need to go back and add interactive effects in post production which can become much more expensive than just creating digital effects alone.

The puppet was created at KNB by Tim Ralston and Wayne Toth in the space of less than five months. "They were literally tightening the bolts as the thing went out the door," Greg explains. In other, big-budget films, effects companies are given up to a year and a half to design and build effects such as the Violator. The creation of this creature in less than five months constitutes something of a record. The combination of the digital and physical Violators made the demonic character work as a living breathing menace, but many of the capabilities of the animatronic creature weren't fully exploited for the film. The puppet was often used as an insert head, for close ups, but its creators really wanted to see it perform its full range of functions. What finally ended up on the screen really represented the best of what a combination of computers and physical effects can accomplish.

One effect designed and built by KNB never appeared in the final film. From the early planning stages

of the film, Spawn's visit to Hell and his confrontation with the devil named Malebolgia was going to be accomplished with a rod puppet as the demon. However, Santa Barbara Studios came up with a new creature program and created a digital version of the devil and Hell itself and that was used in place of the KNB creature. "I'll be the first to say, there's a place for digital effects and there's a place for prosthetic effects. There always will be. I don't think one will ever replace the other," Greg explains.

In the end, the work on *Spawn* was very satisfying for Greg and the crew at KNB, "We're really proud of the work we did on that film. The work that we did really speaks for itself on the screen. To put a year or a year and a half of your life into a film and see it be a success makes it all worthwhile."

• In the second segment of this article (next issue), we'll journey back in time with Greg Nicotero and learn how building models as a kid helped to lead him to his career in special effects, how he first got involved in the effects industry and became one of the founders of KNB EFX. We'll be discussing his current personal modeling projects as well. Please join us.





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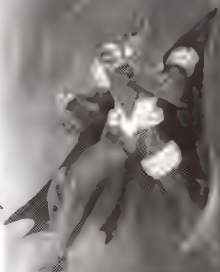
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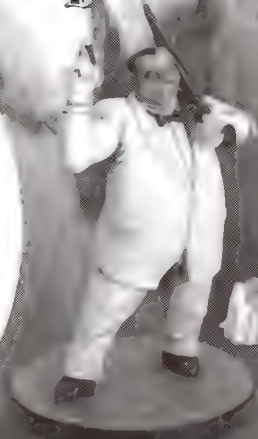
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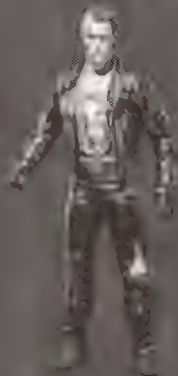
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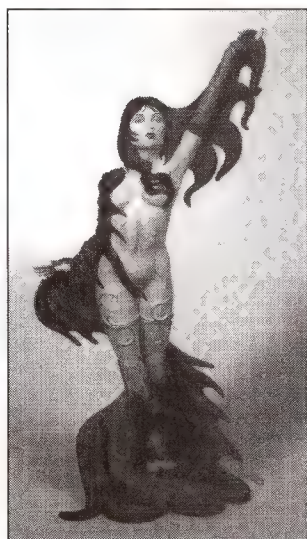
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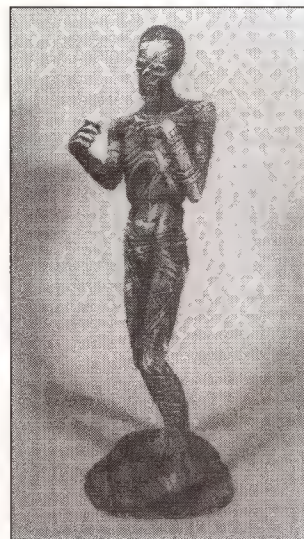
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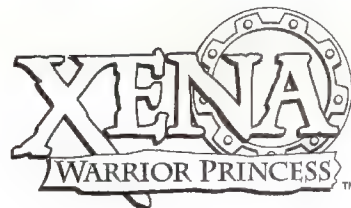
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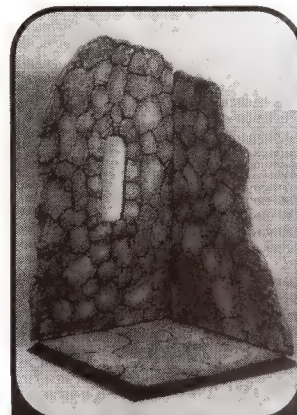
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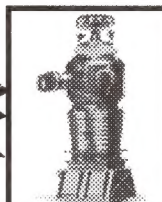
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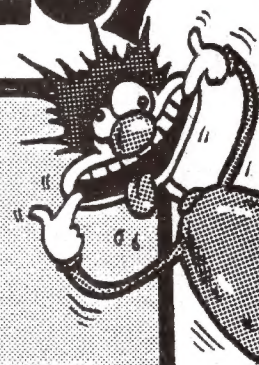
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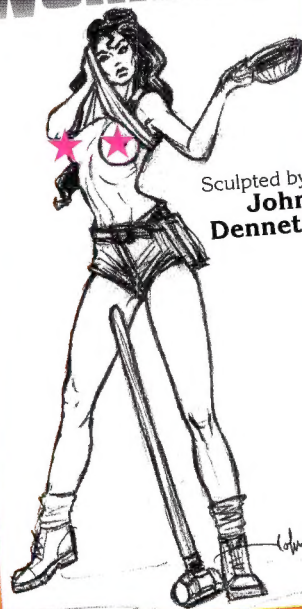
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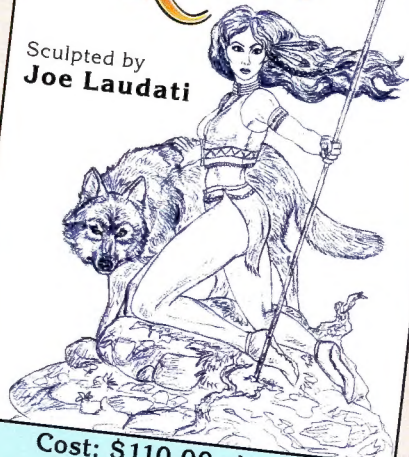
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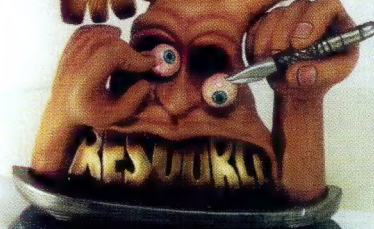
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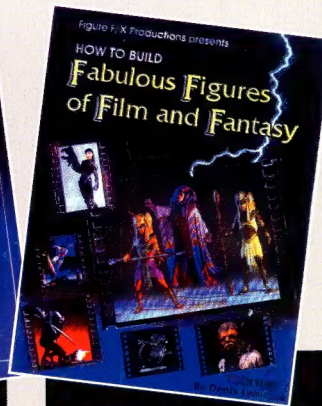
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